

▶ THE SORDID SECRETS OF THE TWITTER TAX-BREAK DEAL P8
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GUARDIAN

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and avoiding cat-bite fever P15



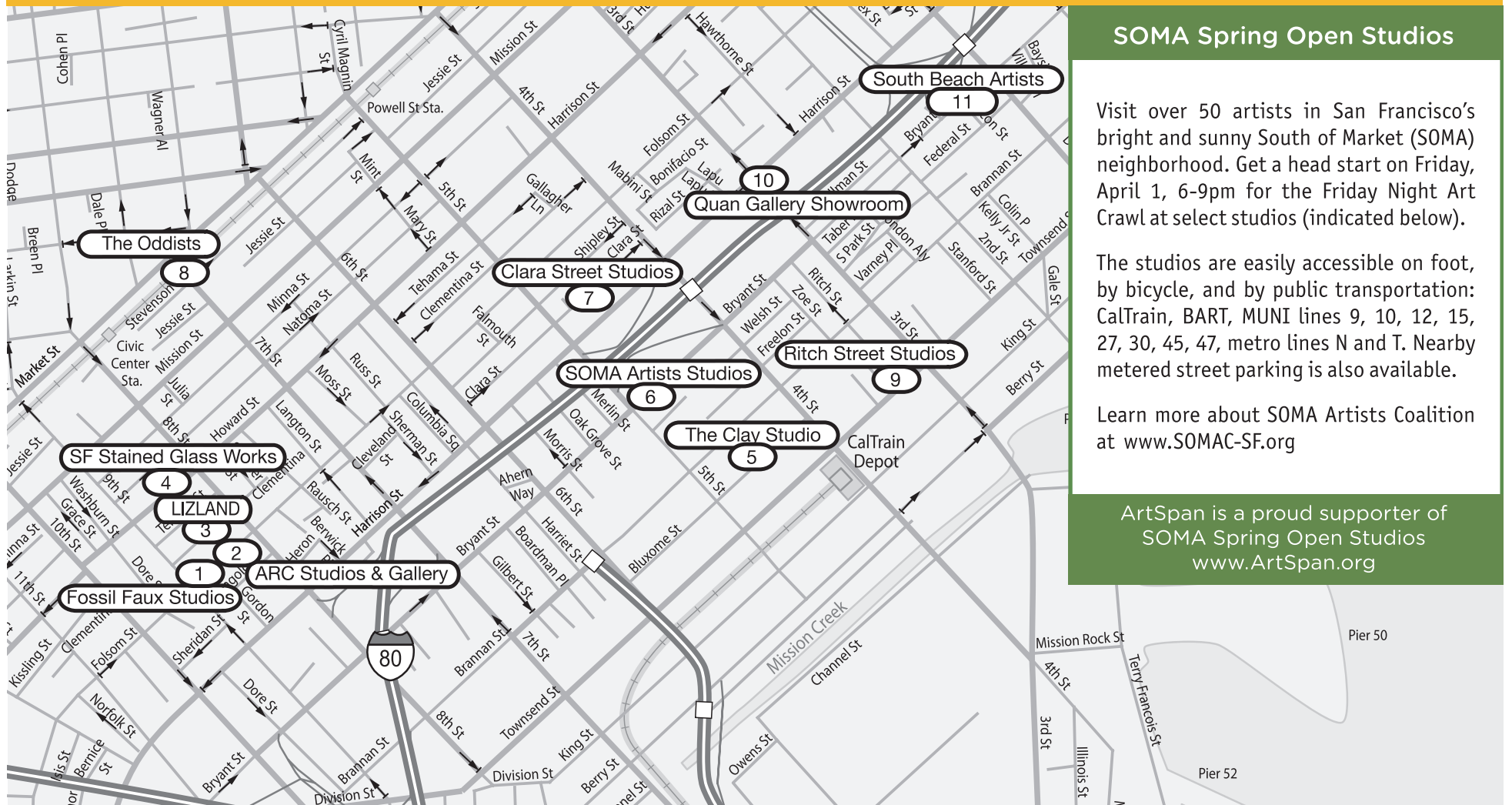
SOMA STUDIOS
OPEN STUDIO MAP
ON PAGE 2

SOMA

Spring open studios

Saturday & Sunday

April 2 & 3, 12-5 pm



SOMA Spring Open Studios

Visit over 50 artists in San Francisco's bright and sunny South of Market (SOMA) neighborhood. Get a head start on Friday, April 1, 6-9pm for the Friday Night Art Crawl at select studios (indicated below).

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Learn more about SOMA Artists Coalition at www.SOMAC-SF.org

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www.ArtSpan.org

1 Fossil Faux Studios
1268 Folsom St @ 9th St.
Marcia Stuermer

2 Arc Studios & Gallery (Friday Opening)
1246 Folsom St. @ 9th St.
Jack Androvich
Johnny Botts
Kirk Brooks
Bernadette Emrick
Soad A. Kader
Mike Kimball
Eric Larson
Alan Mazzetti
Saundra McPherson
Greg Nelson
Priscilla Otani
Xavier Phelp
Silvia Poloto

3 LIZLAND (Friday Opening)
739 Clementina @ 8th St.
Liz Mamorsky

4 San Francisco Stained Glass Works
1246 Howard St. @ 8th St.
David Forte

5 The Clay Studio
61 Bluxome St. @ 5th St.
Joyce Fujiwara
Beth Ozarow

6 SOMA Artists Studios (Friday Opening)
689 Bryant St. @ 5th St.
Louis Bording
Shuhwa Chen
Linda Sanders Colnett
Flora Davis
Renee Eaton
Anna Efanova
John Fitzsimmons
Kat Flyn
Keiko Fujimoto
Jeremie Garza
GETBIZI
Jeremy Gray
Tama Greenberg
Jana Grover
Wesley Ito
Martine Jardel

Russel Kiehn
Wendy Tremont King
Erika Meriaux
Margaretha Miglo
John Mickelson
Richardo Norte
Norville Parchment
Kristina Quinones
Judy Reed
Nanci Price Scoular
Janet Seifert
Anne Subercaseaux
Kim Uno
Jenny Wantuch
Elena Zolotnitsky

7 Clara Street Studios
185 Clara St. @ 5th St.
Melissa Wagner

8 The Oddists
26 7th St. @ Market St.
Stephan Crawford
Richard L. Perri
Paolo Salazar
Mark Seely
Aladin Stadlin

9 Ritch Street Studios
377 Ritch St. @ Townsend St.
Stan Zienka

10 The Quan Gallery Showroom
470 3rd St. @ Bryant St.
Carolyn Quan

11 South Beach Artists Studios (Friday Opening)
340 Bryant St. @ 2nd St.
Music by the Delmars
Blair Bradshaw
Karen Bradshaw
Kristine Brandt
GPS Collective
Florence Gray
Hilla Hueber
Rachael Jablo
Dennis Levy
Khay McBride
Susan Rippberger
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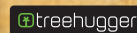
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3.30.11

In the next 12 months, pension costs are projected to increase by nearly \$100 million more than last year.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

The San Francisco City Planning Department is revising its housing plan, and there's a lot of indignation on the west side of town. See, the Housing Element of the city's General Plan calls for a little bit of increased density in some of the neighborhoods that have fought density for years.

The unwritten law of San Francisco housing politics is that you don't even talk about density west of 19th Avenue, and it's pretty hard to talk about it anywhere beyond the western borders of Districts 3, 5, 8 and 11. So all the new housing gets pushed into the eastern neighborhoods — and all the rational planning people agree that the other side of town should absorb at least some of it. Density doesn't always mean big, tall buildings, by the way — legalizing in-law units would create more housing, and more density, in single-family-home areas. But you run into the problem of everyone wanting a car — and turning garages into apartments means more cars fighting for that almighty parking space. Housing cars in this town sometimes seems more important than housing people.

So we're going to hear some squawking — and a lot of it's going to be misplaced. Because the real issue in the Housing Element isn't density — it's affordability.

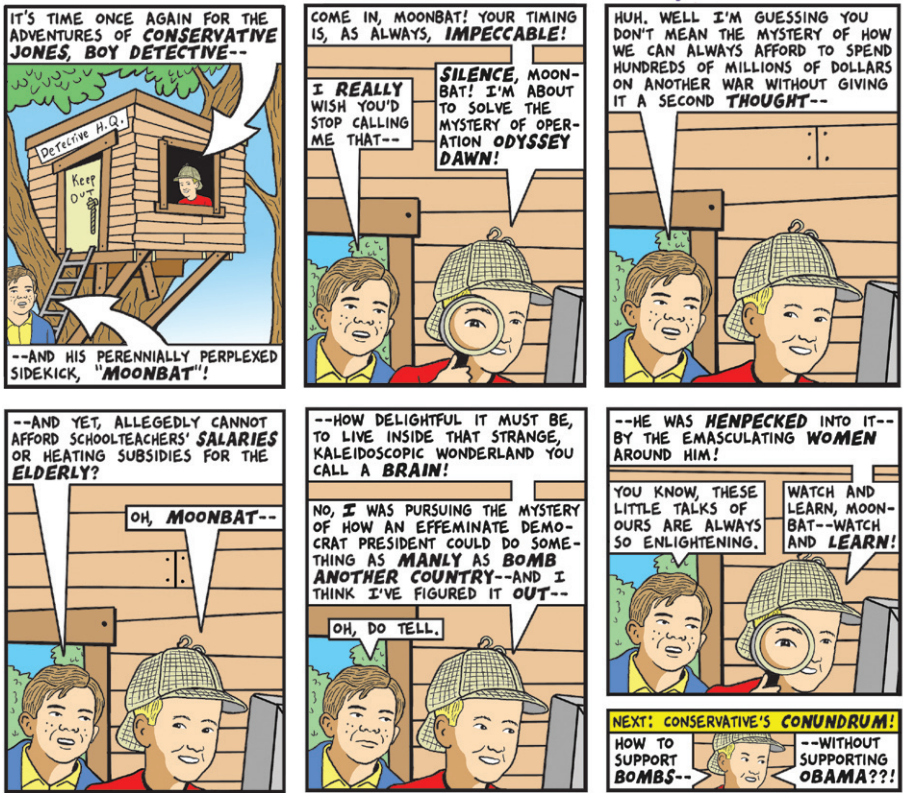
The city acknowledges, in its own documents, that based on local needs, more than 60 percent of the new housing in the city has to be available at below-market-rate prices. The planners also admit they have no idea how to make that happen:

"The city will not likely see the development 31,000 new units, particularly its affordability goals of creating over 12,000 units affordable to low and very low income levels projected by the [city's needs assessment] ... [But] realizing the

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

by TOM TOMORROW



Progressive pension reform

EDITORIAL It's entirely possible that San Francisco voters will see three different pension proposals on the November ballot. Public Defender Jeff Adachi, who failed to pass a harsh pension-reform plan last year, is determined to try again. A working group headed by investment banker Warren Hellman is working on a plan, and Sup. Sean Elsbernd expects some version of that to move forward. And organized labor may do its own initiative.

But before any of those efforts are finalized, it's worth understanding where this so-called crisis originated — and how to fashion a progressive approach to the issue.

The idea behind San Francisco's fixed-benefit system is simple. Every year, the city and its employees contribute to a pension fund, which is invested under strict rules, and when an employee retires, he

or she gets paid a predetermined amount out of that fund. Until the financial system imploded and the stock market crashed in 2008, San Francisco's pension fund was solid. The reserves more than covered expected payouts. In fact, the fund was so healthy, and growing so fast, that some years the city didn't have to contribute anything at all.

Under Mayors Willie Brown and Gavin Newsom, the city used its flush pension fund as a way to avoid tough decisions on employee pay. Instead of giving raises, for example, the city offered to pick up the contributions some workers were making to the fund (which would cost the city nothing as long as the stock market kept booming).

Now things aren't so rosy, and the city's having to put hundreds of millions a year into the fund to keep it solvent. For the record, that's not the fault of the city

employees who negotiated their contracts in good faith — and who weren't players in the Wall Street greed and corruption that wrecked the economy. In fact, if the city had continued paying into the fund in good times, the costs would be far lower now.

The various pension proposals look at a wide range of approaches, but in essence, both Adachi and Hellman's group are going to ask city employees to put more of their paychecks into the pension fund. That's the equivalent of a pay cut — they'll be taking home less money for the same benefits they currently receive.

It's true that city employees now get better pensions than most private-sector workers (a result in part of the fact that corporate American, aided by Congress, shifted most retirement plans to the

Why I'm pushing pension reform

By Jeff Adachi

OPINION Some have questioned why I, as a long-time supporter of progressive policies and programs, chose to venture into the uncharted waters of pension reform. The answer is simple: I believe in the value of government, particularly in providing a safety net for the poor and those who need help. When the government no longer has the ability to provide these services, everyone suffers.

I became aware of San Francisco's pension problem through advocating for my department's budget. Beginning in 2005, year after year, I saw pension and benefits costs rise, while services and programs were cut or eliminated. Funding for education, parks, street repair, AIDS, senior and after-school youth programs, mental health clinics, drug treatment programs and other basic services have evaporated while pension costs continue to escalate. Today, we spend \$1 out of every \$7 on pension and benefit costs for city employees; in five years, it will be one out of every \$4.

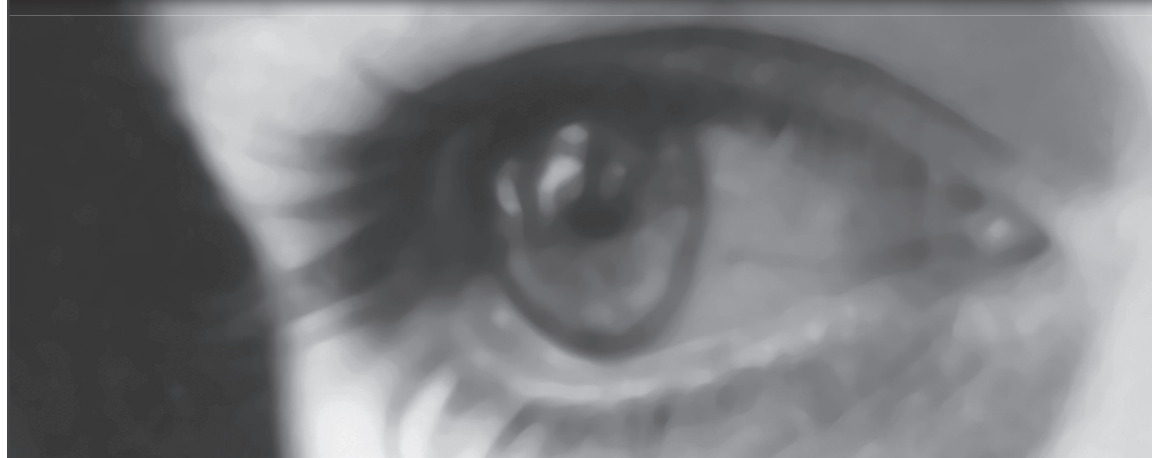
In the next 12 months, pension costs are projected to increase by nearly \$100 million more than last year. Think of the number of jobs, programs, and services that will have to be cut to pay this debt. These costs come at a time when the city faces a \$360 million budget deficit.

Some may argue that taxes should be raised to pay for these costs. Yet progressives have shied away from tax measures in these difficult economic times. Even if there is a planned tax measure this

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EDITOR'S NOTES

CONT>>

city's housing targets requires tremendous public and private financing, [which] given the state and local economy and private finance conditions, is not likely to be available during the period of this Housing Element."

Translation: we can't afford to do what everyone agrees we have to do.

San Francisco city planning has been driven for decades by the needs of the private sector. It's made good money for the developers (building housing in SF is still highly lucrative). But as public policy, the model has failed.

Until we set clear policies saying that the needs of local residents come first — and that high-end housing isn't meeting those needs — we're going to keep living with a serious disconnect. **SFBG**

PENSION REFORM

CONT>>

401(k) model, which puts all the risk on the employees and leaves employers largely off the hook). And there's some horrendous abuse, particularly by senior police and fire staffers (former Police Chief Heather Fong is getting \$229,000 a year for life, which is ridiculous).

It's also true that the average midlevel city worker gets a pension between \$20,000 and \$24,000 a year.

Labor has already given back some \$500 million in concessions over the past four years (and most of that money has come from lower and midlevel workers) City programs and services have been cut, by most estimates, by close to \$1 billion.

The city has raised only \$90 million in new taxes.

The bottom line is that over the past four years, the rich and big corporations, which are radically under-taxed in our society, have given back almost nothing to the city, have felt almost no pain. Unless pension reform takes that into account, it won't be fair or acceptable.

The first element of any new pension plan should be progressive in scale: capping pensions at, say, \$100,000 (or lower); eliminating pension spiking; and requiring high-paid employees to contribute a higher percentage to the fund than low-paid workers would make sense. Policy makers should treat this as what it is, a pay cut — and any cuts should fall disproportion-

ately on those who are more able to afford it. Requiring the city to put its share into the fund every year, even if the market is booming, would help ease the pain in bad years.

But there should be no pension reform without tax reform. If San Francisco is going to ask its employees to do more to balance the local budget — and that probably has to happen — then city officials should be willing to ask the richest residents and businesses to share the pain too. **SFBG**

ADACHI

CONT>>

November, it would have to raise \$300 million — 10 times what last November's millionaire real estate transfer tax raised — over the next three years to keep pace with pension costs.

While conservatives have seized on rising pension and benefit costs as a vehicle to push their anti-union agenda, we cannot cede the responsibility for addressing this fiscal challenge to the right. We must protect collective bargaining for workers, while presenting a solution that strikes an appropriate balance between our obligations to retired workers and the need for continued city services.

Shortly, I will be introducing a new ballot initiative that will help reduce costs while ensuring that the pension and health benefit system is there for future generations of workers. And the initiative will do so in a manner that is fair and equitable. The highest-earning workers, including elected officials, will be asked to contribute more while the lowest-earning workers will be entirely exempt, a lesson learned from the last pension reform effort. The reforms will help eliminate the abuses of the pension system that benefit a few workers at the expense of others. Residents, elected officials, city employees, and labor leaders are invited to review the proposals at www.sfsmartreform.com and provide any comments or ideas.

The fact that pension reform is one critical component of a more comprehensive solution that may include changes to our tax policy, generation of other revenue, and even state or federal cooperation, is no reason to excuse supporting real reform. **SFBG**

Jeff Adachi is San Francisco's public defender.

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FRIDAY NIGHTS

Apr. 01 at the de Young



Cristóbal Balenciaga, cocktail hat of ivory silk satin, 1953. Rawlings/ Vogue / Condé Nast Archive,
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Supervisors (left) are divided on the tax-break proposal crafted by Office of Economic and Workforce Development staffers (photo right, from left) Amy Cohen and Jennifer Matz with Tenderloin power broker Randy Shaw. | PHOTOS BY LUKE THOMAS/FOGCITYJOURNAL.COM

Selling the Tenderloin

Who really benefits from the Twitter tax-cut deal?

By Steven T. Jones
steve@sfbg.com

Nobody wants Twitter to leave San Francisco, even if there is disagreement about whether it's a good idea to give the company an estimated \$47 million tax break to stay. But the most unsettling aspects of this deal are the unexplained, dramatic expansion of the tax giveaway zone and the unsupported claims that it will "revitalize" the mid-Market and Tenderloin areas without gentrifying them.

Nonetheless, the legislation creating a six-year payroll tax holiday for new jobs is on the fast track for approval after the Board of Supervisors Budget & Finance Subcommittee sent it on to the full board for consideration on April 5, denying the request by Sup. Ross Mirkarimi and other critics of the deal that the public be allowed to comment on a community benefits

agreement with Twitter that is still being negotiated.

The deal was crafted mostly by the Mayor's Office of Economic and Workforce Development, starting last year under Mayor Gavin Newsom (who has close ties to Twitter and its would-be landlord, Shorenstein Properties LLC) and seamlessly continuing under Mayor Ed Lee. For top OEWD staffers Jennifer Matz and Amy Cohen, keeping big businesses happy is a core mission, so their advocacy for this tax-cut package isn't really surprising. It's an article of faith with them.

David Chiu, the board president and mayoral candidate who is cosponsoring the measure, also professes a basic faith in the power of cutting business taxes and has a particular disdain for the payroll tax, which he calls a "job killer." Chiu, who supported extending the payroll tax holi-

day for biotech companies last year, says this deal is consistent with his fiscally conservative approach to economic development and has even suggested doing similar tax exclusions in other San Francisco neighborhoods.

But the motivations are less clear for two other key proponents of the measure: Sup. Jane Kim and Randy Shaw, the Tenderloin Housing Clinic director and self-styled power broker for a part of town that he's been seeking rebrand as Uptown.

Kim told us that she's a progressive who philosophically opposes these sorts of supply-side economic schemes, but that she decided to champion the measure to keep Twitter from leaving and address blight in the neighborhood. Yet that doesn't explain why she has drastically expanded the giveaway zone or made several public statements that aren't supported by the facts, and Kim has stopped answering

questions from the Guardian.

City Economist Ted Egan testified that there are no discernible economic development benefits to including the entire Tenderloin, and that the Twitter-induced economic boost would increase commercial rents. In other words, the primary economic benefits would be to commercial landlords.

At the same March 16 hearing, Kim claimed the measure will revitalize the Tenderloin without gentrifying it, something she calls one of her top concerns.

Shaw strongly supported Kim's supervisory campaign and is pushing this deal with almost messianic desire to call the shots in the neighborhood where he's been building an empire with public funds for 30 years.

POWER BROKER

A Guardian investigation (see "Behind the tweets," March 15) revealed that Shaw was a key architect of the deal: working closely with OEWD staff, adding properties into the tax exclusion zone, developing the talking points, rallying support for the legislation, and being given credit

for the deal when city officials talked to landowners.

Being the champion for corporate tax breaks and large landlords is a new role for Shaw, who began his career as a progressive advocate for low-income renters, using lawsuits against landlords and social services contracts with the city to grow THC into a \$25 million nonprofit corporation that controls much of the city's single-room-occupancy housing stock. THC was a prime beneficiary of Newsom's Care Not Cash program, which converted cash assistance for the poor into housing subsidies and support services, increasing THC's government grants from \$9 million in 2004 to \$15.7 million in 2009. Recently THC was awarded a five-year city contract worth \$82 million.

But if Shaw is still trying to promote the needs of the poor, he's now doing it by casting his lot with landowners.

Shaw has lately been in fundraising mode as he tries to open a Tenderloin history museum next year in the Cadillac Hotel (where THC has acquired an ownership interest), and he has ambitious fantasies of turning a neighborhood that has long been one of the city's poorest into an international tourist destination (see "The Test of the Tenderloin," 9/28/2010). Who is he soliciting money from? We asked him, in writing, and he won't tell us.

Shaw once stood with housing-activist-turned-supervisor Chris Daly in protesting plans by UC Hastings College of the Law to tear down low-income housing and build a parking garage — but now Shaw sat through the March 23 hearing on the tax break deal with Hastings CFO

CONTINUES ON PAGE 10 >>



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Randy Shaw

PARKMERCED 11

CITI APARTMENTS 12

CHAUNCEY BAILEY 13

ALERTS

By Jackie Andrews

alert@sfbg.com

WEDNESDAY, MARCH 30

Benefit for Fire and Ink

Help raise money for Fire and Ink, the Bay Area's foremost advocate for LGBT writers of African descent for an evening of readings, soliloquies, music, and more 7-9 p.m., \$5-\$100 suggested donation

Z Cafe and Bar
2735 Broadway, Oakl.
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THURSDAY, MARCH 31

Justice on the big screen

Enjoy a complimentary screening of *Exile Nation: An Oral History of the War on Drugs and the U.S. Criminal Justice System*. The film discusses unprecedented imprisonment — more than any other country in the world — in this so-called land of the free, as well as the failed war on drugs.

7-11 p.m., free
Jellyfish Gallery
1286 Folsom, SF
www.jellyfishgallery.com

FRIDAY, APRIL 1

Relief fund for Japan

Social Work Advocates for Visions of Empowerment (SWAVE) presents Sounds of Justice: Relief Fund for Japan, a night of local music performances to raise money for the earthquake and tsunami relief efforts of the Japanese Cultural and Community Center. 8 p.m., \$15 suggested donation Community Music Center 544 Capp, SF www.sfcmc.org

Mark Danner's latest

Mark Danner presents his latest book *Stripping the Bare Body: Politics, Violence, War*. The book was written to help Americans understand the U.S.'s role in political conflict and upheaval around the world. 7:30-9:30 p.m., \$12-\$15 First Congregational Church of Berkeley 2345 Channing, Berk. www.kpfa.com/events www.brownpapertickets.com

SATURDAY, APRIL 2

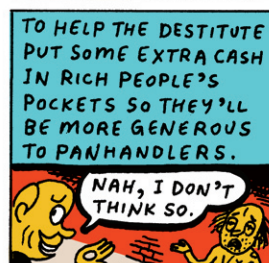
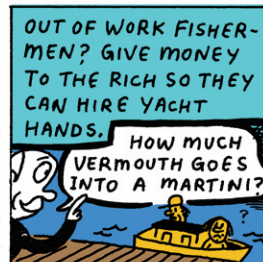
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Rooted in Resilience

This biannual national conference unites supporters and allies for the environment including the Filipino American Center for Environmental Solidarity (FACES), Communities for A Better Environment, and the Philippine Solidarity Task Force for engaging discussions and workshops about the oil industry and accountability. Includes a special report on Chevron.

9:30 a.m.-4:30 p.m., \$10-\$30
3878 Ninth St., Room Four Oakl.

www.facessolidarity.org

MONDAY, APRIL 3

Confronting compassion fatigue

Get help coping with the burnout in the animal protection movement with a bevy of speakers, including Cindy Machado of the Marin Humane Society. Proceeds benefit Harvest Home Animal Sanctuary. 5:30-7-30 p.m., \$10/free for students UC Berkeley 126 Barrows Hall, Berk. Facebook: compassion fatigue workshop

TUESDAY, APRIL 5

Prisons dissected

An expert panel discusses the ramifications of solitary confinement and experimental isolation units in U.S. prisons, as well as prisoners' rights and racial and religious profiling.

6:30-8:30 p.m., free
Women's Building
3543 18th St., SF
www.ccrjustice.org

Activist on activism

Susan Rosenberg, a political activist during the 1960s through the 1980s, discusses her new book *An American Radical: Political Prisoner in My Own Country* and recounts her journey from the FBI's most wanted list to a 16-year incarceration. 5:30-7:30 p.m., free Pegasus Books 2349 Shattuck, Berk. www.pegasusbookstore.com SFBG

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POLITICS

Updates from the trial of Oakland journalist Chauncey Bailey's accused murderers, plus the latest documents we've dug up on the Twitter tax break



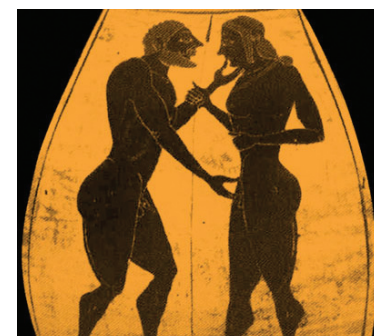
NOISE

Check the latest Snap Sounds — this week we tackle Light Asylum and Panda Bear. Plus, our interview with Bay Area via Dirty South hip-hoppers Fist Fam



PIXEL VISION

Deja vu: the Maine labor mural isn't the first radical art to get torn down by business. Plus, the city's dopest presents for your pet and 5 Things



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David Seward, who spoke in support of the proposal after Shaw added the property into the tax-free zone, saying it might help the ground floor retail businesses on the garage property.

Shaw still plays up his progressive roots and long advocacy for the Tenderloin, as he did during an emotionally overwrought presentation to the Budget & Finance Subcommittee on March 16, detailing his advocacy work over 30 years. "We are a neighborhood starved for investment," said Shaw, who actually lives in the Berkeley Hills. "We cannot compete on a level playing field."

But the "we" Shaw refers to isn't really the poor people in his hotels, or the progressive leaders or movement that he has repeatedly criticized over the last year as "a political machine" that he's fighting against in BeyondChron, a political blog he runs out of THC. Given the scant information in public records on why so many properties have been added into the district or the private discussions that led to those decisions, it's hard to say who Shaw's "we" is these days. But we've dug up a few more clues.

HIDDEN AGENDA?

In August 2009, THC entered into a partnership with Giampaolo "Paul" Boschetti, to buy a 50 percent interest in THC's office building, a 3,692-square-foot space at 126 Hyde St. What was unusual about the deal was its documentary transfer tax of just \$750, which translates into a purchase price of \$150,000.

Records with the Assessor/Recorder's Office show that even with Prop. 13 limiting annual property tax increases after the property's base year of 1991, the THC building was actually assessed at \$964,161 — and that the reappraisal triggered by the sale would value the building in the millions of dollars, based on comparable buildings in the area.

The city and THC/Boschetti have been in negotiations to determine what the building is really worth for property tax purposes. Those negotiations are confidential, although one city official told us that the financial claims by this property owner are very unusual. The Guardian has repeatedly asked Shaw whether he has any financial interests in properties in the district, questions he ignored until we unearthed the Boschetti deal.

"We own our headquarters at 126 Hyde with Paul Boschetti. We have no other business dealings or investments with him, and our entire

space is used by THC," Shaw wrote. Responding to a follow-up question about whether he has any other financial interests in the district, he wrote, "only 126 Hyde." When we asked about the strange undervaluing of that property and his financial arrangements with Boschetti, Shaw asked for detailed questions in writing, which we provided but he still refuses to answer. Boschetti also has not returned repeated Guardian calls.

But Shaw's tax-break advocacy could also help another Boschetti-owned property: the Aida Hotel on Market Street. Helping "two growing hotel chains" buy a hotel on mid-Market Street was cited as a top reason for giving the tax breaks in OEWD e-mails we reviewed, although references to hotels was blacked out in dozens of other documents provided to the Guardian, with city officials claiming they were exempt as "propriety information or trade secrets."

Matz denies knowing about Shaw's business arrangements and says the redactions were to protect the identities of the national hotel chains that have been negotiating deals to come here. Boschetti appears to be an active real estate speculator, cutting deals in the Tenderloin and mid-Market areas.

An SF Weekly cover story ("Randy Shaw's Power Plays," 3/27/1996) details how Boschetti bought the Hotel Burbank in 1986, renaming it the Hotel Verona and converting it from a residency hotel for the poor into a tourism hotel, despite a city law against such conversions that Shaw worked on and has sued landlords under. "And though Shaw has battled tourism hotel conversion since the beginning of his career, he won't comment on Boschetti, although he takes time out to praise the hotel owner as a good landlord," reads the article.

City records show Boschetti also owns a 4,499-square-foot, 44-unit apartment building at 656 O'Farrell St. — just inside the tax exclusion zone that Shaw helped extend all the way to Geary and Polk streets — appraised at \$2.6 million, as well as a commercial property at 2260-2264 Union St. worth \$1.5 million.

An article in Poor Magazine ("Goodbye Mr. Stag," 9/11/01) details Boschetti's brief yet profitable ownership of properties at 1041 and 1035 Market St., once home to Mr. Stag Fashion Center. The article says Boschetti, "owner of the nearby Aida and Verona Hotels," bought the property for \$650,000, then sold

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The Parkmerced investors

As a massive residential project moves forward, tenants turn a wary eye toward Wall Street landlords

By Rebecca Bowe
rebeccab@sfbg.com

Parkmerced is one of the largest rental properties west of the Mississippi, and with more than 1,500 rent-controlled units, it's an important piece of the city's affordable-housing stock. Among the residents who live in the neighborhood-scale apartment complex are seniors, young families, and working-class San Franciscans, some of whom have called it home for decades.

A plan for an extraordinary overhaul of the property envisions tearing down the existing low-rise apartments and nearly tripling the number of units with a construction project that could take up to 30 years. On March 29, after Guardian press time, the Board of Supervisors was scheduled to vote on whether to uphold the plan's environmental impact report (EIR), a key milestone of the approval process.

The Planning Commission voted 4-3 to certify the EIR, and if the board followed suit by rejecting four different appeals filed against it, Parkmerced would be on track to clear final approval sometime in May.

San Francisco Tomorrow was among the groups that filed appeals against the Parkmerced plan. "They want to destroy a neighborhood without sufficient justification or mitigation," said Jennifer Clary, the group's president, citing concerns about traffic congestion, loss of an historic landscape, and the destruction of rent-controlled housing.

Julian Lagos, a resident of 18 years, filed an appeal on behalf of the Coalition to Save Parkmerced. "It's a very blue-collar community, and they want to replace it with wall-to-wall luxury high-rise condos," said Lagos, who lives in a unit that would be targeted for demolition under the development plan. "I call it ground zero," he said. "And I tell my neighbors, 'You're living at ground zero.'"

Mayoral development advisor Michael Yarne noted that most points highlighted in the EIR appeals had already been addressed, except one charging that there hadn't been adequate consideration over whether a Pacific Gas & Electric Co. gas

pipeline running underground near Parkmerced could be jeopardized by construction activity. "The answer to that is, that's a really good question for PG&E," Yarne said. But he asserted that it wasn't a project EIR issue.

Elected officials' reactions to the overall plan were mixed. Lagos noted that campaign filings showed that Sups. Carmen Chu and Sean Elsbernd had accepted donations from people related to the project, and he predicted that Board of Supervisors President David Chiu would be a swing vote on the issue. Chiu spent several hours touring Parkmerced the Friday before the vote. He did not return Guardian calls seeking comment.

A development agreement between the city and the developer, Parkmerced Investors LLC, promises that existing tenants will keep their rent control at the same monthly rates — even after the apartments they now reside in are razed to make way for new residential towers.

Such a plan typically wouldn't fly under state law because the Costa-Hawkins Act prohibits a city from imposing rent control on newly constructed housing. Yet city officials, with input from the City Attorney's Office, say they've constructed this deal so that it falls within one of the exceptions written into the state law, offering a legal defense in the event of a court challenge and a guarantee against affordable housing loss.

"The development agreement is like a constitution for land use," said Yarne. "You can't get rid of it." If the project changed hands or the developer went bankrupt, the new owner would be bound by the same terms, Yarne said.

However, Mitchell Omerberg of the Affordable Housing Alliance cautioned that he didn't believe there was any guarantee that rent-control housing qualified as an exception under Costa-Hawkins. "Like parking a semitruck in a motorcycle space, it's a poor fit and a risky bet — even before you consider the antipathy to rent control of the California courts," Omerberg wrote in an argument against the plan.



Daniel Mudd is the controversial CEO of Fortress Investment Group, which bought a large stake in the Parkmerced project (right).



Tenants advocacy groups have pointed to recent court decisions negating affordable-housing agreements in development projects, saying the legal precedent makes the Parkmerced pact vulnerable to a court challenge. In response, Yarne said those cases had strengthened the city's legal strategy for formulating the agreement to guard against such a challenge. "This agreement is actually greatly improved because of those cases," he said.

Nevertheless, there's a clear financial incentive for the developer to strip away the rent-control unit replacement and other valuable community benefits it is required to deliver under the terms of its agreement with the city. An independent analysis of the project's financial plan found that if Parkmerced Investors LLC adheres to all the terms of the agreement as planned, its financial rate of return would be less than ideal.

Drafted by consultant CB Richard Ellis (CBRE) to provide an objective financial picture for the city, the report found that the developer's estimated 17.8 percent rate of return was "slightly below the threshold required to attract the necessary private investment" because investors aim for at least 20 percent in this market. "This means that, based on current and reasonably foreseeable short-term market conditions, the project may not be economically feasible," the report noted. It added a disclaimer saying that cash flow from rent payments could offset that risk.

That lower rate of return isn't a cause for concern, Yarne said, but rather a sign of the city's negotiating prowess, since "we've gotten as much as we can in terms of public benefits. That 17.8 percent rate of return shows that we're probably at the max."

At the same time, the financial analysis showed that the developer's prospects improved under hypothetical "tested scenarios" where

the expensive community benefits promised in the development agreement weren't a factor. As part of the analysis, CBRE looked at how the numbers would change if the developer decided to build new market-rate units instead of replacing all the existing rent-controlled units, and found it would fetch a 19 percent rate of return. In a scenario where it stripped out additional costs such as a community garden and new transit line, the rate of return would jump to an eye-catching 23 percent.

But those scenarios are just a hypothetical way to arrive at conclusions about a project's value, said consultant Mary Smitheran, who drafted the report. "The development agreement specifies that those items need to be provided," she said.

City officials have given the impression that they're nailing down a set of requirements that the developer, or any future property owner, cannot get out of. But the people behind this project are some savvy Wall Street investors who are no strangers to controversy.

Fortress Investment Group, a New York City-based hedge fund and private equity firm with directors hailing from Lehman Brothers and Goldman Sachs, gained a controlling interest in Parkmerced last year after Stellar Management couldn't make the payment on its \$550 million debt.

Stellar jointly purchased the property in 2005 with financial partner Rockpoint Group, setting up Parkmerced Investors LLC as the official ownership company. Stellar still manages the property, but Fortress has seized financial control. A recent report on the Commercial Real Estate Direct website noted that its \$550 million debt had been modified recently with a five-year extension to 2016.

Fortress made headlines in 2009 after it stopped providing funds to Millennium Development Corp.

for the Olympic Village project in Vancouver, British Columbia leaving the city on the hook for hundreds of millions to finish the job in time for the winter games. Meanwhile, Fortress CEO Daniel Mudd recently got formal notification from the U.S. Securities & Exchange Commission (SEC) that he could potentially face civil action relating to his former job as CEO of Fannie Mae, the government-backed mortgage giant, for allegedly providing misleading information about subprime loans.

Stellar, a New York City company run by real-estate tycoon Larry Gluck, was profiled in a 2009 Mother Jones article about Riverton Homes, a 1,230-unit Manhattan rental housing project built in a similar style to Parkmerced, which Stellar purchased in 2005. Although Stellar assured residents that their affordable rental payments would remain unaffected, hidden from view was its business plan estimating that half the tenants would be paying almost triple the rental rates by 2011. Since rents couldn't ultimately be raised high enough to cover the debt payments, the complex went into foreclosure — but Stellar was shielded against loss because, on paper, Riverton was owned by a separate LLC.

Linh Le, a 36-year resident of Parkmerced and former Chevron employee, wrote to the Board of Supervisors in advance of the March 29 hearing to warn of the financial troubles the investors had experienced before.

"This project reflects a pipe dream that was hatched during an era of reckless spending, fake prosperity, and seemingly limitless money that has since crashed and nearly destroyed America," he wrote. "The business model that Parkmerced based this plan on has failed and nearly ruined their enterprise. That era is over and the world has changed." **SFBG**

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Scumlords settle

City reaches multimillion dollar deal with Lembi family, SF's most notorious landlord

By Sarah Phelan and Steven T. Jones
news@sfbg.com

Five years after the Guardian's award-winning, three-part series about how representatives for the Lembi family allegedly engaged in illegal and unethical tactics intended to force protected renters from their homes ("The Scumlords," March 2006), City Attorney Dennis Herrera has concluded contentious negotiations to reach a multimillion dollar settlement with CitiApartments and other Lembi-controlled corporations.

The two sides have agreed on a settlement worth anywhere between \$1 million and \$10 million to the city, depending on the crumbling real estate empire's future worth and whether the Lembi family decides to "forever cease property management operations within the City and County of San Francisco — permanently and irrevocably," as the City Attorney's Office put it.

That agreement and an injunction barring the landlords from future harassment of tenants was scheduled for submission to San Francisco Superior Court on March 29 and still must be approved by a judge, although that is usually pro forma in cases like this in which both sides have agreed to the terms.

In its lawsuit, the city alleged that the defendants "employed a business model that systematically and unlawfully dispossessed long-term residential tenants of their rent-controlled apartments, leaving defendants free to make significant unpermitted renovations and to re-rent those newly renovated units at dramatically increased market rates.

"Ostensibly, this illegal business model enabled Lembi family interests to aggressively outbid competing investors for perhaps hundreds of residential properties throughout San Francisco," the complaint continued, further alleging that the defendants' business entities were organized and operated in such a way that they were "the alter egos of defendants Frank Lembi, Walter Lembi, and David Raynal."

The defendants disputed those claims, the injunction notes, "by reaching a settlement and agreeing to injunctive terms and payment of civil penalties, defendants are not admitting any wrongdoing or making any admission of liability."

But the City Attorney's Office said that this is "the most exhaustively detailed settlement in memory, and the strongest possible agreement to protect the public interest." And Herrera told us that the settlement reflects "the pervasiveness of the conduct" the city looked at, regarding tenant treatment and the litigation process.



City officials are telling CitiApartments to get out of town or pay millions of dollars.

GUARDIAN PHOTO BY BEN HOPFER

"So, it was necessary to get as tough and detailed an injunction as possible to ensure that tenants will be protected going forward, and in terms of trying to extract a maximum dollar settlement," Herrera told us. "For us, their conduct is the most important thing, but the financial penalties are not insignificant. This ensures they do business under strict circumstances, play by the rules, and do not present a threat to tenants. But if they want to leave, obviously, there's a dollar amount connected to that."

The lowest possible settlement, \$1 million, requires the Lembi companies to quickly get out of the rental business in San Francisco. The settlement comes almost five years after Herrera first filed suit against CitiApartments — and 18 months after former CitiApartments' tenants sued the Lembi empire (see "SF vs. Frank Lembi," 10/6/2009), following a financial crash that involved banks foreclosing on dozens of the group's properties (see "Triumph of tenacity," 6/1/2010).

The City Attorney's litigation included evidence from tenants and other witnesses identified by former Guardian reporter G.W. Schultz, and Herrera credited the Guardian with originating the case. CitiStop, a coalition of labor and tenants groups, also referred tenants and helped the case, and almost 300 tenants and witnesses came forward after the city's 2006 filing.

The City Attorney's Office noted that Herrera amended his original complaint three times to fully capture the Lembi family's "byzantine array of business entities, trusts, and partnerships within the scope of the lawsuit," fighting through corporate stall tactics that were the subject of fines issued by the courts.

Even after their unscrupulous tactics were exposed, the Lembis continued to be celebrated by business groups such as the San Francisco Apartment Association, although city officials told us "real estate observers had long speculated that the Lembi family's unlawful business model was ultimately unsustainable. And the severe economic downturn that began in late 2008 appears to have been cataclysmic for the aspiring real estate empire." **SFBG**



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it for \$5.5 million in the spring of 2000 to a limited liability company, which then resold it four days later to another LLC for \$7.75 million.

It is precisely this kind of lucrative real estate speculation — and its potential to affect the poor through

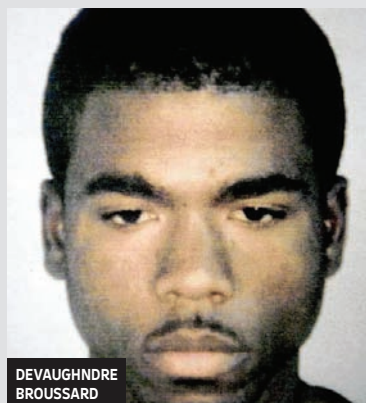
rising rents and police crackdowns, such as the 18-hour-a-day police foot patrols that the city is promising Twitter — that most worries critics of the deal that Shaw is pushing.

"The people who are going to profit the most on this deal are big landlords," said Gabriel Haaland with SEIU Local 1021, which is opposing the legislation.

Even those who support cutting a deal to keep Twitter here say they don't understand why so many other properties were included. As Egan told us, "If you take Twitter out of the equation, this thing doesn't make a lot of sense." **SFBG**

Asaf Shalev helped with research for this story.

CHAUNCEY BAILEY PROJECT REPORTS

DEVAUGHNDRE
BROUSSARDCHAUNCEY
BAILEY

Following the murder of Oakland journalist Chauncey Bailey in 2007, allegedly to prevent him from exposing the financial dealings of Your Black Muslim Bakery, the Guardian joined with other Bay Area media outlets in an award-winning investigative project known as the Chauncey Bailey Project. The murder trial of two men accused of ordering the killing by admitted shooter Devaughndre Broussard began March 21, and we've been running coverage from the project on the SFBG Politics blog. Here are some excerpts, written by Thomas Peele, an investigative reporter with the project who works at the Contra Costa Times (with reporter Josh Richman contributing to some reports).

BROUSSARD BURST INTO LAUGHTER DESCRIBING 2007 SLAYING – MARCH 28
Devaughndre Broussard burst into laughter before jurors as he described how he shot and killed the relative of the man who had killed Yusuf Bey IV's brother.

Broussard described how the man, Odell Roberson, started to run when he saw Broussard come at him with a shotgun in summer 2007.

"I said, 'Stop or I'm going to fire!' " Broussard said, before bursting into laughter, then turning his head and stifling his laughs into his arm.

He said he fired eight to 10 assault rifle rounds into Roberson's chest. "I think I shot him face forward," Broussard testified. "He hit the ground. I think he fell backward."

Broussard is on the witness stand for the second day in the triple-murder trial of Your Black Muslim Bakery leader Yusuf Bey IV and bakery member Antoine Mackey. Broussard said he killed Roberson and a second man, journalist Chauncey Bailey, at Bey IV's order. Mackey is charged with helping in both those killings and with the murder of a third man, Michael Wills. Bey IV and Mackey, both 25, have pleaded not guilty.

Broussard is the prosecution's star witness in the case. He has pleaded guilty to killing Roberson and Bailey and will receive a 25-year sentence in exchange for his testimony.

CONFESSED GUNMAN BROUSSARD TAKES THE STAND – MARCH 24

Broussard first entered Judge Thomas Reardon's crowded courtroom at 11:39 a.m. wearing shackles and a red jail jumpsuit. He passed in front of the defense table where Bey IV and codefendant Antoine Mackey sat staring at him intently; he didn't meet their eyes. Bey IV wore a tan suit and a bow tie — the symbol of the Black Muslim movement that Broussard said he joined in 2006.

During afternoon testimony, Broussard described participating in a 2006 shooting of an unoccupied car with other members of Your Black Muslim Bakery. Prosecutor Melissa Krum contends that shooting illustrates the bakery's command structure: Bey IV issued orders to others to commit crimes on his behalf.

Broussard described being in a room at the bakery when Bey IV's half-brother, Yusuf Bey V, came to him, gave him a pistol-grip shotgun, and told him Bey IV wanted a car shot to bits. The car belonged to a man with whom the Bey brothers had a dispute.

"I fired it until it was empty five or six times," Broussard said of the shotgun. He would later use it, Broussard told a grand jury in 2009, to kill Bailey, also on Bey IV's order.

LOADED SHOTGUNS TAKEN FROM BAKERY COMPOUND, OFFICER SAYS – MARCH 23

A police officer is testifying in the murder trial of journalist Chauncey Bailey that he seized two loaded, sawed-off shotguns from the bedrooms of key players in the case.

One, a 12-gauge Remington, was under a bed in defendant Antoine Mackey's bedroom, Officer Bruce Christensen of the Oakland Police Department, told jurors.

The other, a 12-gauge Mossberg, was found outside a bedroom window. Bailey's confessed killer, Devaughndre Broussard, told a grand jury that was the Bailey murder weapon. It was loaded with five rounds, Christensen said.

MURAL FOR SLAIN JOURNALIST UNVEILED AT HIS ALMA MATER – FEB. 26

As a teenager with a stutter, Bailey spent a lot of time in the library at Hayward High School immersing himself in books so he wouldn't have to talk to people.

The stutter went away, but Bailey's love of the written word did not. He spent nearly 40 years in journalism before being gunned down as he walked to his job as editor of the Oakland Post on Aug. 2, 2007. **SFBG**

Compiled by Guardian staff.

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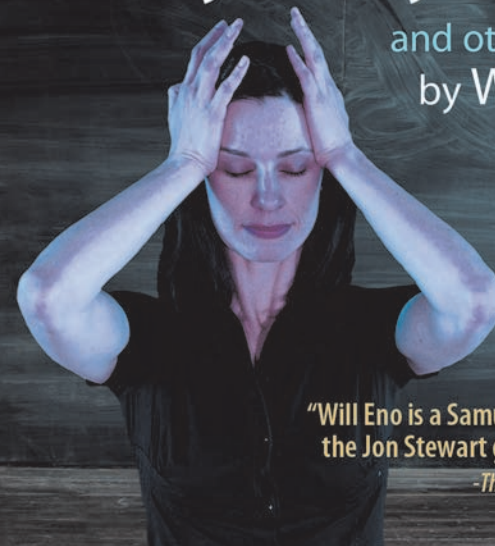
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The Pets issue!



Animal instinct

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PETS A pet-free existence — who needs it? Creature



comfort can't be underestimated, whether you're ready for a one-time volunteer session, a casual relationship, or some long-term lovin'.

ADOPT AWAY

In this country of serious pet overpopulation, there's no need to buy your next animal companion from a pet store. Whatever you're looking for — cats, dogs, parakeets, rabbits, mice, rats, chickens, snakes, lizards, even chinchillas — the odds are good that some local shelter or rescue group will have one waiting to be adopted.

Animal advocates (and even some pet stores) urge seekers of furry, scaly, or feathered companions to think adoption first. "That's been our message for years," said Jennifer Scarlett, co-president of the San Francisco SPCA.

In most cases adopted pets work out better for the animal and the human, notes Deb Campbell, spokesperson for the city's Animal Control Commission. "People who impulsively buy pets tend to have more problems," she said.

In this city alone, there are too many unwanted dogs and cats — many the result of backyard breeders and owners who fail to get their animals spayed or neutered. And with the recession, more people have been forced to give up their pets. So adoptable creatures abound.

If dogs are your thing, the SPCA (www.sfspca.org) and the city shelter (www.animalshelter.sfgov.org) have dozens waiting for the right home. So do several local rescue groups. Wonder Dog Rescue (www.wonderdogrescue.org), Rocket Dog Rescue (www.rocketdogrescue.org), Family Dog Rescue (www.norcalfamilydogrescue.org), and Grateful Dogs Rescue

(www.gratefuldogsrescue.org) all offer large and small pups of all ages and breeds for adoption — you can even snag a ex-racer from Golden State Greyhound Rescue (www.goldengreyhounds.com).

Many adoption programs are able to give you the lowdown on your prospective pet's personality. "Our dogs all live in foster homes, so we have a real sense of what they're like and how they interact," says Wonder Dog's Linda Beenau.

Muttville (www.muttville.org) specializes in placing older dogs. "With a senior dog, you know exactly what you're going to get," said Sherri Franklin, the group's founder. "We evaluate the people who are looking to adopt, evaluate the dogs, and try to fill everyone's need. We're matchmakers."

Shelters and rescue groups spend a lot of money making sure the animals they adopt out are

in good medical condition (and won't reproduce).

Cats are the most popular pets in the city, and the SPCA and the city shelter both offer cat adoptions. "We adopt out about 4,000 animals a year, and two-thirds are cats," said Scarlett. There's even a working-cat program for feral cats that may not be cuddly but can offer businesses an organic solution to rodent problems.

But the list doesn't stop there. The city shelter "adopts out small exotic animals, fish, birds, poultry — you name it," Campbell said. "It's illegal to buy a rabbit in San Francisco, but you can adopt one from us."

"Chickens are very popular pets these days," she added. "They can give you breakfast." **(Tim Redmond)**

FOSTER BLISS

We don't know about you, but seeing precious pets cooped up in cramped shelter cages — well, it

makes us knock over garbage cans, spray urine on an expensive sofa, and caterwaul at the moon. And this is a country that euthanizes between 50 percent and 70 percent of its shelter animals. Sorry to be a bummer. But you can help, even if you're not ready for a 10-year commitment. Really — you can!

Fostering a pet serves a lot of purposes. First, for us flighty city creatures, it provides a low-commitment avenue to pet ownership. Second, to foster is to play a vital role in the shelter system. Many of the city's smaller animal rescue organizations and humane societies couldn't exist without a network of caring foster homes to nurture pets while their shelter facilities are full. And for some, saving animals from shelter euthanasia wouldn't be possible without temporary homes.

"We're a grassroots organization that doesn't have a brick and mortar location besides our three adoption sites," says Lana Bajsel of Give Me Shelter cat rescue, a group that typically cares for 54 cats at a time. "The fosters serve as our safety net. Their role is crucial."

Cats and dogs aren't the only cuddly creatures that can join your family for a short period of time. Wonder Cat (wondercatrescue.petfinder.com), Pets in Need (www.petsinneed.org), Furry Friends Rescue (www.furryfriendsrescue.org), and Rocket Dog Rescue do concentrate on dogs and cats, but you can also foster a rabbit through Save A Bunny (www.saveabunny.org) or birds through Mickaboo Companion Bird Rescue (www.mickaboo.org).

Foster systems provide a way for many shelters to save furry friends that are long-shot adoptees or would fare poorly in cages. The SPCA's "fospice" program can match you with a chronically ill (but not contagious) pet that needs your love. As in most foster programs, the SPCA will pay for any medical care fospice animals need (although as a foster parent, you're usually responsible for food and other daily needs).

Organizational requirements vary from group to group, but Bajsel says that most of the time all it takes to be a foster parent is a safe home (for example, no windows without screens that open onto busy streets), your landlord's permission, and preferably, a little animal savvy. "But we've placed cats with fosters who have never

CONTINUES ON PAGE 16 »

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PETS



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Adopt CONT. »

had one before. In those cases, we can provide a little more hand holding” she says.

With such demonstrable need, most organizations will accept any help you can give — even if it means a little something before you leave on your summer vacation. It’s really contingent on you, the foster parent. “The time commitment can be as little as two weeks,” Bajsel says. **(Caitlin Donohue)**

VICARIOUS

Say your flea trap apartment or Scrooge-like landlord prohibits adopting or fostering — you can always volunteer at one of the many Bay Area organizations dedicated to animal welfare. Once you catch the scent of the needy pooches, cats, rats, and people dedicated to saving them, it’ll be tough not to volunteer.

Cat lovers will feel right at home at Give Me Shelter cat rescue, which can use your help with anything from petting a purr-er to cleaning cages to lending a hand at adoption events. If you’re more of a man’s best friend kind of gal or boy, lend a hand at one of the city’s incredible dog shelters. Muttville can hook you up with a variety of ways to get involved, including matching elderly dogs with lonely older folks as part of its heart-melting “seniors for seniors” program.

Rocket Dog Rescue is another all-breed dog rescue organization with a mission to save animals “at the speed of light.” Learn more at one of its volunteer orientations on second Sundays of the month.

Bad Rap (www.badrap.org) stands for Bay Area Dog Lovers Responsible About Pit Bulls, a group that’s serious about reeducating the public about pits, as well as getting perfectly adoptable pits placed with loving owners. Volunteers with the group will discover the secret world of big, barrel-headed sweethearts — and their ardent admirers. Bad Rap needs volunteers who can show up on Saturdays to train pits on leash skills at Berkeley Animal Care Service.

It doesn’t take an overly sappy soul to see the appeal in puppies and kitties, but can all our rodent people please stand up? Rattie Ratz (www.rattieratz.com) is a sweet-hearted organization in Woodside that rescues rats and treats these surprisingly amenable pets with respect. The group is all about rat rescue, resources, and referrals, and needs volunteers to help with animal therapy programs, adoption, fostering, and education.

Finally, we know that some of the sweetest creatures can’t be happily held — but they can still use your help! You can lend a hand at the Marine Mammal Center (www.marinemammalcenter.org) by getting trained to find and transport stranded animals and bring them to medical centers. Wild Care also (www.wildcare-bayarea.org) has plenty of volunteer opportunities to help save Bay Area wildlife — it needs folks to work the hotline call center, do outreach education, and work directly with pet hospital staff. **(Hannah Tepper) SFBG**

Scruff love

Worst in Show documents the ugliest damn dogs

By Caitlin Donohue
caitlin@sfbg.com

PETS A tongue lolls fetchingly from on side of a mouth. Warty, crepey skin, accented with stray tufts of wiry white hair. Perhaps even an under bite ... to die for. These are the stars of the Petaluma Sonoma-Marin Fair's ugliest dog contest, and their owners care not a whit for hegemonic notions of beauty.

"None of us think our dogs are ugly," says Jon Adler, owner of a Chinese crested named Icky, both of whom are central characters in a new documentary on the world-famous ugly dog contest. "Although the first time I woke up and saw Icky on my pillow, he startled me. Looked like a bald rat or something."

"I think it's the classic car wreck phenomena — we all slow down to get a good look even though it makes us cringe," says John Beck, one of the makers of *Worst in Show*. "It's also a bit like those rate your teacher or Yelp sites — we love to assign a value and critique everything."

And all the world loves an ugly doggy. The winner of the Petaluma competition — which has spawned copycat events through 23 years of inspired unattractiveness — lands appearances on *The Tonight Show with Jay Leno*, and worldwide exposure through the high-pitched yips of international news services. So there's more than just barking rights at stake here.

You've seen *Best In Show*, so you pretty much know the turf battles and growling that can occur en route to dog show trophies. Among owners, that is — the dogs always seem stoked to be there even if some are a wee bit trembly. Beck says ugly dog owners have more challenging roles — after all, their mission is not only to prove to international audiences (many contests are decided through online voting) that their dog is the most hideous, but the most lovable — after all, who is going to vote for an ugly dog without star power? Beck and coproducer Don Lewis followed contest front-run-

ners through their competition prep and show time jitters, including one Dane Andrews, the universally-spurned, fame-mongering warty, bald Chinese crested (the ringers of this particular universe) since his teens. Andrews' arch rival is the earnestly tattooed and mohawked Adler, an AIDS housing worker who more recently

funnel cake and all of a sudden this tabloid reporter from England wants to do an interview." But by the end of the 90 minute movie, he's participating in an ethically gray contest situation — where he is joined by Andrews.

How did it all get so serious? "The only problem I had with Dane was that he wouldn't accept my friend request on Facebook,"



Despite looking "like a bald rat or something," Chinese crested dog Icky (along with owner Jon Adler) endears in the new documentary *Worst in Show*.

entered into the world of ugly-dogging when he was on "one of these social networking sites."

"I saw this picture of a girl I went to high school with kissing [past Sonoma-Marin Fair champion] Ellwood and got really jealous," he explained. "I had to meet that dog!"

The film follows Adler as he's quickly sucked into the dog-eat-dog world of ugly. "I didn't realize the media circus that this thing is," he tells me. "I was eating my

Adler says. "But it doesn't take much to egg me on, especially when we're dealing with a douchebag."

Think of the doggies, fellas! Not that viewers of the movie will need the reminder. "It's crazy how huge the global press coverage is every year. We're all attracted to the unattractive," Beck says. **SFBG**

Check *Worst in Show's* website (www.worstinshowmovie.com) for upcoming Bay Area screenings

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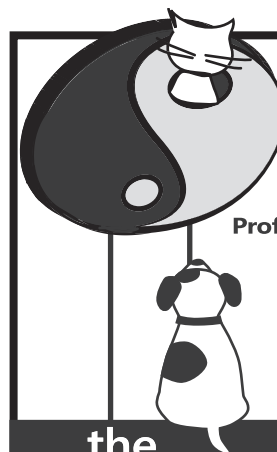
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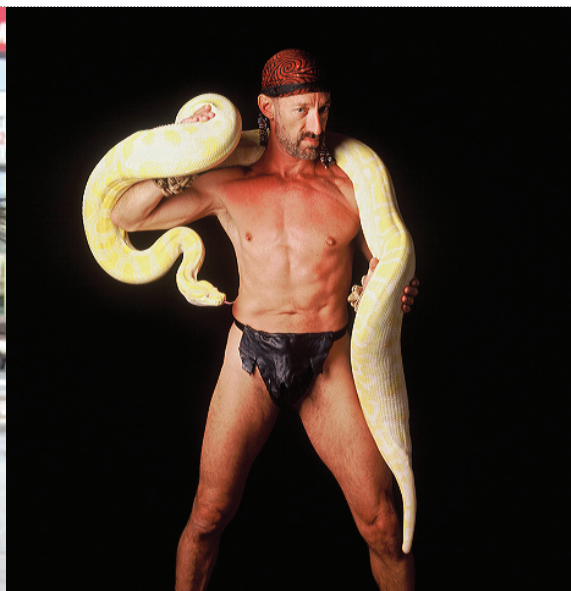
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PETS



Soap opera pigeons and dance partner pythons: this is how SF's exotic pet(owner)s get down.

PHOTOS COURTESY OF ELIZABETH YOUNG AND JIM BERENHOLTZ

Beyond Fido

SF's most unusual pet owners share their parenting tips

By Emily Appelbaum
culture@sfbg.com

PETS You can't keep a hedgehog, ferret, or sugar glider as a pet — legally — in California. But don't worry, there are still plenty of options when it

comes to unusual creatures to keep your pad rad. Read on for exotic animals you can enjoy right here in the city.

A BLUNT RUMP ONLY A MOTHER COULD LOVE

In addition to what he claims is the largest exotic bug store in the country, Ken the Bug Guy (www.kenthebugguy.com) is the proud parent of tail-less whip scorpions that he's raised from babies. At two and a half years old, they're only half-grown, but Ken is eagerly monitoring their progression from weanling to adult.

"We don't usually get to see the whole process," he says, explaining that most of his scorpions — which hail from the order amblypygi, meaning "blunt rump" — are imported from breeders abroad. A mama amblypygid lays a sac of eggs and carries it under her belly until the eggs hatch. In the wild, she would then pile the babies on her back, protecting and feeding them. In captivity (where food is plentiful and predators scarce), the babies are

separated from their mother to sell to a distributor like Ken.

The benefits of a blunt rump to call your own? They're "crazy-looking, like an alien," according to Ken. They also live seven to 10 years, don't sting or bite, and have interesting, complex social structures like wolves.

"They're completely harmless," Ken emphasizes. "Little kids can hold them and play with them, and they only need to be fed once a week and have their cage misted a bit."

PYTHON PERFORMANCE: WHY SHOULD BRITNEY HAVE ALL THE FUN?

Get it straight: dancer Jim Berenholtz's red tail boas, African ball pythons, and Central American boas aren't his pets — they're flatmates.

"They're other beings that share my living space, but I don't own them, and they don't own me. We're all equal partners," he tells us. They're also costars.

Berenholtz has been performing with his snakes since 1989, when he debuted his act on his birthday, the eve of the Chinese Year of the Snake. A "powerful dream" prompted him to try snake dancing and in 2003, he started Serpentine, a troupe that dances for corporate events and for celebrities in the Bay Area and beyond. Over the years, Berenholtz has performed with some 16 to 20 different animals,

sometimes with as many as seven at a time.

"I respond to their movements, and they respond to mine," he says. "You may have seen belly dancers performing with snakes as props. But for me they're not props. They're living beings that I interact with as if they were a human partner."

At home, his menagerie has grown organically — some of his animals have bred and produced offspring, others he adopted when previous owners could no longer care for them.

Though nearly all reptiles need to stay under heat lamps in this chilly city — East Bay Vivarium (www.eastbayvivarium.com) has space heaters for your scaly ones — Berenholtz will occasionally take his snake friends out of their aquariums and allow them to wrap their bodies around his while he's lounging to "give them time outside of their tanks and to enjoy their presence."

ALL SWEET, NO SNEEZE

Love the kitties, but not their dander? You may have heard that hairless cats can provide your feline fix sans sneezes. But if the alarmingly naked critters give you the cold willies over the warm fuzzies, there's another way.

Patty Royall owns Sugar, a Cornish Rex with extremely fine, soft, curly hair. The breed, along with the related Devon Rex, is defined by a lack of all fur except a thin undercoat of down, which is said to be hypoallergenic. The breed's characteristics are the result of a genetic mutation preserved from a litter born in 1950s Cornwall in the United Kingdom.

Like most Rexes, Sugar is often

cold. The cats are known to hang out around light bulbs and computer monitors, but Sugar takes a more straightforward approach: she'll simply jump under the bed covers and stay curled up all day, Royall says. Luckily, if you're considering a Rex of your own, Royall has found a convenient solution for the chills. She uses a microwaveable heating pad that stays hot for about nine hours. Try a SnuggleSafe heat pad (www.snugglesafe.co.uk/), available at Pawtrero pet supply store (www.pawtrero.com).

What about baking in the summer sun? Royall has heard that some people use sunscreen on their Cornish Rexes, but — given how cats groom themselves by licking — she doesn't think that's the best idea.

CUTE COOING

Elizabeth Young is the founding director of Mickacoo Pigeon and Dove Rescue (www.mickacoo.org, a division of SF-based Mickaboo Companion Bird Rescue), but if you're thinking about the greasy green-and-gray birds you plow through every day on the sidewalk, think again. The birds Young rescues are primarily king pigeons, a pure white domestic breed that — unlike San Fran's feral flocks — can't survive outdoors on their own.

"They're good-natured, easygoing, adaptable pets," Young says. "They're experts at the leisure arts — lounging, flirting, snacking, napping." She adds that because of their mellow nature, they're not demanding companions and do very well indoors or in an outdoor aviary.

Young says her seven pigeons have distinct personalities and form monogamous pairs — a characteristic that leads her to personify her birds' love lives as though they were soap-opera biddies, describing, for example, how once-shy Frances eventually won the heart of widowed Country.

The birds are affectionate toward people, too. The aforementioned Frances comes hurtling down the hall when Young calls him, screeching by and then turning on a dime to locate Young. Because the birds are quiet, don't chew, and don't bite, they are ideal for homes where dogs are not an option.

The only problem with pigeons is that, unlike dogs, they can't be housebroken. Luckily, the fine people at BirdWearOnline.com (www.birdwearonline.com) have invented pigeon pants — stylish suits that Young heartily endorses. **SFBG**

When kitties attack

How to avoid a case of cat-bite fever

By Sarah Phelan
sarah@sfbg.com

PETS Our cat Spartacus has a reputation for being a bit of a badass. But we never thought he'd end up under house arrest with a rap sheet from the police.

It's true that he still has the tightly muscled body of a tomcat who came in from the cold a couple of winters ago and stayed after we gave him food and a safe place to sleep. But he's settled down a lot since we got him fixed. He'll still bounce other cats from our yard and growls if

the following morning.

"They're like snake bites," veterinarian Marie-Anne Wooley told me when I sought solace for Spartacus' sins. "A cat's teeth are long and sharp and when they pull out, the holes seal over, trapping the bacteria. Dogs mash things around so their bites are more open, making them easier to clean."

The doc immediately put me on antibiotics and said to come back if my wrist — already stiff and swollen — got worse. When a rash began spreading up my arm the following night, I headed for the emergency room, where they gave me an intravenous infusion of antibiotics.

to the ER, four days off from work, and two weeks of heavy-duty antibiotics before I was fully healed.

Judy Kivowitz, a nurse at Noe Valley Pediatrics, has seen squirrel, rat, snake, chipmunk, spider, even possible bat bites in the course of her work, and says treating animal bites varies widely.

"It depends on the animal — whether they are a pet and have had their rabies shots." If you have been bitten by someone's pet, you should wash, disinfect, apply Neosporin to the area, and inquire about the animal's vaccine status. Kivowitz notes that even if the animal is known, it should be quarantined for 10 days after biting someone.



Inside every housecat lurks a lion, and possibly a cellulitis infection. Here, Spartacus finds his inner wild thang. | PHOTO BY SARAH PHELAN

you tip him out of his favorite chair. But he doesn't bite people. Or so I thought, until I scooped him out of the path of an unleashed dog one February night and he sunk his teeth into my wrist so fast I didn't even realize I'd been bitten.

But my wrist began to feel like it had been stung, and soon I noticed a swelling the size of a marble with four tiny tooth marks adorning my wrist. Since it happened at midnight, and since my tetanus shots and Spartacus' rabies vaccinations were up to date, I simply washed and disinfected the wound, planning to see my doctor

"You have an infection of the skin called cellulitis," the ER doctor said, drawing ink lines on my skin to show how the infection had spread to my elbow and fingers.

She ordered me keep my arm elevated above my heart to prevent the infection from reaching my heart. And before I left the hospital, a police officer took an animal bite report. Animal Control told me to keep Spartacus inside for 10 days.

Even though I spent the next day bedridden, the bite tingled, hurt, and itched every time I lowered my hand. It took three visits

Maybe we could all learn from Kivowitz's three basic steps in animal interaction, which she teaches in an animal-handling class she holds for toddlers. "Ask permission from the animal's mom and dad to touch it. Do one-finger petting. And don't look an animal in the eye — even if you know them."

Or perhaps more to the point, you can do what my doctor told me to do if it happens again with Spartacus. "Next time, try dousing the cat and dog with water instead of putting your arm in the way." Duh. **SFBG**

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PETS




PAW BUMP: PAWESOME.NET FETCHES THE GOODS FOR PET FREAKS

PETS For the past couple of years, Pawesome.net has been the Gawker of fuzzy cuddliness, collecting all the coolest, most relevant pet news onto one — yes — awesome blog. From in depth stories about Dogs of the Ninth Ward and Japanese disaster animal rescue help to peeps at intriguing and sometimes scandalous pet trends and products, Pawesome covers it all with fine feathered flair. Local BFF founders Sonia Zjawinski and Sarah Han (formerly of the Guardian) chatted with us over e-mail. **(Marke B.)**

SFBG *Pawesome is very active about animal welfare — what are some of the issues you've covered that have meant the most to you?*

Sonia Zjawinski It's the awful stories of abuse and neglect that often go viral, but for every horrible person out there we believe there are thousands of kind, selfless people who truly care about animals. For example, last year we posted about a group of Brooklyn bartenders who got together to save an abused and sick stray puppy. A lot of people walk past animals in need and think there's nothing they can do, but this generous group proved that it doesn't take much to help and the reward is priceless.

Sarah Han I'm a huge advocate for getting people to adopt from shelters and rescue groups. I find it really sad that there are so many perfectly adoptable animals in shelters that are at risk of being put down because people are still buying pets from breeders and pet stores. I'm all for the ban of selling animals in pet stores in San Francisco, and everywhere else in the country. I'm also a fan of rescue groups that focus on older pet adoptions, like Muttville in San Francisco. I love senior cats and dogs because they're usually pretty chill dudes.

SFBG *Which Pawesome post is your favorite?*

SZ Last year's April Fool's joke — we wrote that Stephen Colbert bought *Cat Fancy* and was rebranding the magazine as *Colbert's Cat Nation*. No calls from Colbert's people asking us to come on the show yet, though.

SFBG *What are some interesting trends or story lines happening now on the pet scene?*

SZ One of the most exciting areas in the pet industry is the influx of goods on Etsy. The world of toys and accessories used to be very limited, and you were stuck with ones made out of eco-unfriendly materials produced in even more eco-unfriendly countries. With Etsy, there's an amazing collection of handmade gear crafted out of organic or sustainable materials, and made right here in the States. And it's stuff you won't gag at when you see it in your home.

SH I've noticed that people are paying more attention to what their pets are eating these days. The pet food recalls definitely got people thinking about all the crap that big commercial companies (and even some pet "health food" companies) get away with. People are also concerned with pet obesity. As our lives get busier, we get fatter and so do our pets. There's a pet-people gym in Bernal Heights (Fit Bernal Fit) and doggy yoga classes for folks to get in shape while exercising their dogs, too.

I think we'll be hearing about more of those kinds of services in the future, and maybe because of the off-leash dog issue that's been raging in SF. Dog owners are feeling very threatened by the GGNRA possibly ending their off-leash privileges in outdoor spaces. I'm torn on the issue because I think dogs need and love outdoor time, but I also believe in protecting what wildlife we have left in the city. Hopefully we can come to an agreement that allows for everyone, including dogs, to enjoy the outdoors. **SFBG**

food + drink

Despite rumors of venture capitalists, Lusk 25 serves artful plates (like this Oregon steelhead with lobster beignets, Dungeness crab, and citrus fennel) in an environment that encourages diners to loosen the tie.

GUARDIAN PHOTO BY RORY MCNAMARA



A lily of the alley

By Paul Reidinger
paulr@sfbg.com

DINE If you don't know where Lusk Street is or have never even heard of it, please take a number and step to the back of the line. The name isn't a joke, although it does sound as if the words "lust" and "luxé" collided on some drunken voluptuary's lips. The street itself (right off Townsend between Third and Fourth streets) isn't even a street, exactly; more like an alley. In an odd way it reminded me of Downing Street, in Whitehall, central London (home of the PM): a stub of pavement with no through traffic, lots of shiny black cars, and a strong sense of occasion. The occasion here would be the new restaurant 25 Lusk, whose big white neon signage glows brightly into the night. Nothing like it at Number 10.

Not since the advent of Bix, more than 20 years ago, has a restaurant brought such panache to an urban alley. And the resemblances run deeper: both restaurants have a strong vertical dimension inside: Bix its aerie-like mezzanine and soaring ceiling, 25 Lusk its main dining floor floating over a lounge that feels like a cross between Studio 54

and a ski lodge. (The building was once a meat-packing plant.) And both seem to attract high rollers. Indeed, my mole assured me that 25 Lusk was full of VC (venture capitalists) having expensive bottles of wine decanted while they sat around discussing what to do with the pots of money he's sure they've been sitting on for the past three years.

I didn't notice any obvious VC. The crowd reminded me of Boulevard's, maybe slightly younger and hipper — except for the downstairs lounge, which was raucous with a definite whiff of pick-up scene with people laughing too loud and the odd shriek). All this is as it should be, because the restaurant is in the middle of a rising neighborhood, run by an in-their-prime duo (Chad Bourdon and Matthew Dolan) who are taking their first crack at running their own place on a theory of "approachable fine dining" — nice phrase, with an implicit condemnation of the other, stuffy kind.

Dolan's food conforms to the familiar tropes of "seasonally driven" and "new American," but mostly it struck me as intensely *plated*, meaning, a good deal of thought and energy got spent on presenting things. One advantage of this, apart from the aesthetic

pleasure, is transparency: you can see everything. The disadvantage is that dishes are apt to be deconstructed to a greater or lesser degree, which can leave the bringing-together of flavors and effects in the diner's hands.

The Sonoma foie gras torchon (\$16), for instance, looked like a contemporary art display, with its block of pâté, heap of spiced peanuts, stack of toast squares, scattering of roasted grapes, and dramatic smear of blueberry banyuls sauce across a quarter of the rectangular white plate. But ... how to eat it gracefully? The toasts were of little use; they were like people who couldn't bend their knees. The asparagus terrine (\$14) too, was underconstructed, with a stack of beet-cured gravlax slices sitting at the side of the plate like gawkers.

Potato gnocchi (\$14), nicely browned cylinders about the size of thumbnails, were a little easier to handle. They came in a shallow dish and were bolstered by braised, boneless short rib, which (with manchego cheese shavings) provided a nice glueyness. You do need binders for this kind of style. The grilled prawns (\$26) — four sizable prawns neatly lined up like soldiers being reviewed — benefited from a berm of carrot puree as well as a thick bed of fabulously fragrant Japanese pepper grits, like lemony polenta.

The roasted quail (\$26) was substantial and bolstered by a sauté of arugula and haricots verts that looked like a neglected garden being overrun by trailing vines. And Oregon steelhead (\$26) featured a lovely slaw of shredded fennel root marinated in citrus along with lobster beignets, mysterious little fritters with no detectable taste of lobster. I add them to my growing dossier of proofs that lobster is overrated.

One item on the dessert menu neatly reprised, for me, my sense of 25 Lusk: the medjool date cake (\$10) served with a pat of apricot ice cream and small thatch of candied ginger. The cake itself was splendid and datey, the ice cream intensely apricoty and not very sweet, and the candied ginger sublime. But they each stood apart on the plate, like young teenagers at a party, segregated by sex. "Go forth and mingle!" I longed to cry, before giving a lusty shove with my fork. **SFBG**

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Stuck on my craw

By L.E. Leone
 le.chicken.farmer@gmail.com

CHEAP EATS Finally! Business as usual, here at Cheap Eats. But before I start talking about sports, there's a little more I want to say about the poop in Coach's garage.



It came with a few sheets of toilet paper on top. And when her landlord found it he said, "Hey, was there a dog running around in the garage?" I stayed in the house while Coach went out to see for herself. She was pretty sure that dogs didn't use toilet paper, she said.

Then they both cleaned it up, and Coach started down that long, rocky road to forgetfulness. You know, at first I was on her side, but now it's one week later and *she* keeps bringing it up. So I guess that means I'll keep writing about it.

Blame Papa for not letting us talk about football last night, over sushi.

We lost 32-6. Speaking of shit. Maybe that had something to do with why Papa, our Center, didn't want to talk about it. Actually, 32-6 was less than we expected to lose by. This would have been the first time in sports history that a 32-6 loss went down as a "moral victory" — except for one minor problem: they only had six players, and we had 14.

Athleticism is a wonderful thing to watch, even when you are covered in mud with cleat marks in your cheek. I'm not saying that's what happened. We play on turf, so I was covered in little black turf balls with cleat marks in my cheek.

You know how they say that winning isn't everything? Well, neither is losing. Traditionally.

We might change that, but in the meantime the troops remain optimistic and cheerful. My favorite moment was watching our quarterback chasing down yet another interceptor, late in the game, while laughing her head off.

She's a rugby player. We may be the most bad-assedly *bad* team in the league, if not sports. We have a couple field hockey players, two to three soccer players, a basketball star, and maybe a little softball experience. But only two of us have ever played American football outside of bed and/or high school gym class.

We will have our day. It just might not be in my own personal lifetime.

After the trouncing, I made the mistake of going to Rockin' Crawfish on Lake Merritt with the de la Cooter famby. As if I didn't already know what it means. To miss New Orleans.

While I was there — down South, that is — I kept sending pictures to Crawdad de la Cooter's mister, Mr. Crawdad de la Cooter, of all the wonderful things I was eating, which included of course fried oyster po' boys with bacon and cheese, and even more of course, crawfish etouffe, crawfish pie, and crawfish.

First he kind of begged me for mercy. Then he gave up on mercy and wrote me about a place they found in Oakland with "passable boiled crawfish." When he brought it up again, upon my reentry, I thought he was trying to be helpful. I should have known he was plotting his revenge.

Passable? Maybe, if you haven't been anywhere near Louisiana for at least four years. Mere days after feasting on Kjean's with Cherry, B.B., and Hedgehog ... forget about it.

I love Cajun. I love Asian. I love fusion. Authenticity means nothing to me. Berkeley has better Chicago pizza than Chicago, and the best pizza I ever ate was in Germany. I'd pit Just For You's po' boys against any I had in New Orleans.

Rockin' Crawfish ... just ... doesn't. Like Red, here in the city, it's like they're trying too hard. They crash the garlic over your head and blast you with hot sauce. And I love both those things but don't associate either one with great crawfish.

The ones I was making love to last couple months, they don't give you five choices. They come one way, with a subtle, more blended and complex zing to them.

It ain't fair, I know. I should have waited four years. Anyway, I'm here. Sigh. My new favorite restaurant? **SFBG**

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"That's what this community was missing: a casual, affordably priced all-days, all-ages hangout." Rancho Parnassus owner Andy Harris is struggling to keep his Sixth Street cafe open. | GUARDIAN PHOTOS BY BEN HOPFER

A third space to call their own

Rancho Parnassus struggles to stay afloat on Sixth Street

By Hannah Tepper
culture@sfbg.com

EAT HANG LOVE Every neighborhood has its ups and downs, but when it comes to Sixth and Market streets, many shop owners and residents will tell you all about the downs — street crime, homelessness, and substance abuse, to name a few. But despite warnings of stormy weather, one café and community art space has dropped anchor to serve this neighborhood. With affordable food, superior coffee, and accessible seating areas for creativity and connection, Rancho Parnassus provides a living room for neighborhood characters stuffed into cramped apartments and dirty streetscapes. But it hasn't been easy — the good guys behind the endeavor worry that it may come down to sink or swim.

Weariness of the nautical analogies

yet? It's hard not to make them after setting foot in the cafe, whose interior resembles the inside of a ship at sea. With big wooden furniture sets, photographs from group art shows hanging from ropes — not to mention the sailing equipment, bright blue walls, wooden barrels, plastic fish, and ship wheel décor — even the tiny kitchen is modeled after the galley of a ship.

Owner Andy Harris says the nautical motif is no coincidence. From behind the kitchen counter on a slow weekday morning he tells us that "the idea is that when you come in here, you're going somewhere. You are on a ship, you're on a journey. I don't like static spaces — I'm trying to give people that come in here a feeling of motion."

A lot of the lingo that Harris uses when he talks about the ideology behind Rancho Parnassus comes from the new urbanism movement. "It's about revitalizing America's cit-

ies rather than encouraging people to flee to the suburbs. The café and corner store are really important — they're examples of third space, a space that is neither home nor work. That's what this community was missing: a casual, affordably priced all-day, all-ages hangout."

Harris refers to Rancho Parnassus mostly as a "creative hub," and emphasizes that the food and coffee come second. But it's hard to ignore the high quality and low prices of the coffee and food. Harris makes every cup of joe fresh using an aeropress, which is similar to a French press but with an even smaller microfilter, resulting in a brew that's strong and tasty.

And when it comes to the menu, Harris depends on Tony Thomas, his chef and right-hand man. Thomas, a musician and performer who says he grew up cooking in his family's now-defunct SF restaurant, was a regular at Rancho Parnassus before he got

his current gig. He says he came in to play the piano one day when he spied Harris, frazzled to get through a morning rush. "He was sweatin'," Thomas recalls. Eager to help, the cook jumped behind the counter and started frying eggs and toasting bread. He never looked back.

As Thomas tells us his story, a regular comes in to order a brioche bun stuffed with sausage, gorgonzola, spinach, and bacon, which shows up on Rancho's menu as "The Bird in the Hand." In keeping with the rest of the sustenance on offer, the sandwich is affordably priced — \$2.50.

Although Harris and Thomas say that food costs are low, Sixth Street isn't a big money-making location. They worry that this free art and performance space — the dining room is regularly rented out to creative types from around the city — and café might not be open much longer. It's a frustrating reality for Harris, who knows he will "never get rich off of this space" and is more interested in his café's social mission.

A typical Rancho afternoon is enough proof that the cafe means a lot to its regulars. Most days you'll find the street artist who goes by the

name of Big Face using the space as his personal studio, constructing collages at the café tables or on an easel. Around him other patrons work on their laptops or use the café's public Apple computer, talking, eating, or just sitting quietly. "I don't make a big fuss about anyone buying anything," Harris says. "I want people to hang out, and we are certainly never going to push anyone out as long as they are polite and not disturbing the creative environment."

The community members familiar with Rancho Parnassus vouch that the space makes them feel welcome. "I kind of wandered in by accident," says Adrien, a 20-year resident of the neighborhood who lives two blocks away. Adrien comes in every day for breakfast and to do work in the morning. "There's really no other place around here like this. There is a more relaxed vibe here between the décor, the music, and the people who work here. Other places are similar but they get too crowded and it's more 'get in, get out.'"

Harris says it will be up to the community and the economy to keep Rancho Parnassus open. Although the café has a community agenda, it's still a business, which means it won't be receiving grants or funding from outside organizations. "There's no grant for 'really wonderful café — let's get them to stay open,'" Harris says. When he talks about the struggle to stay afloat, you can tell he thinks the stakes are high. "It's such a great thing for this neighborhood. So many depend on us to be here." **SFBG**

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www.ranchoparnassus.com
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY MARCH 30

DANCE

Paul Taylor Dance Company

Forget retirement. Choreographer Paul Taylor is going strong, continuing to make new work at 80, and his illustrious company brings to the West Coast eight dances between three different repertory programs, presented by San Francisco Performances. A cornerstone of American dance, the company showcases newer works like the heralded *Promethean Fire* alongside Taylor's classic dances such as the iconic *Cloven Kingdom* and the radiant *Brandenburgs*. The April 2 performance features a "Dance With the Dancers" soiree immediately following the concert, an opportunity to meet the artists who make the work of this dance master come to life (event ticket required). **(Julie Potter)**

Wed/30–Sat/2, 8 p.m.; Sun/3, 2 p.m., \$35–\$60
Yerba Buena Center for the Arts
Novellus Theater
701 Mission, SF
(415) 392-2545
www.sfperformances.org

THURSDAY MARCH 31

DANCE

Nrityagram Dance Ensemble

Hailing from a true dance vil-

lage built on 10 acres of converted farmland in Bangalore, the Nrityagram Dance Ensemble considers dance a way of life and practices the art of transferring knowledge from guru to disciple. In addition to training skilled performers, the intentional community, founded by Odissi dancer Protima Gauri, requires each dancer to closely study mythology and the epics, Sanskrit, yoga, meditation, and the martial arts. This haven for the study, practice, and teaching of classical dance leads to a brilliant ensemble. Watch the layers of tradition and driving rhythms of hands, feet, and ankle bells unfold onstage in the their latest work, *Pratima: Reflection*. **(Potter)**

8 p.m., \$25–\$75
Palace of Fine Arts Theater
3301 Lyon, SF
(415) 392-4400
www.palaceoffinearts.org

EVENT

"The State of Sex and Dating in SF"

Although it's touted as one of the most romantic cities in the U.S., San Francisco is overrun with single folk. Sure, our fair city is sex-positive and open-minded — but a seemingly endless number of possibilities can mean that hook-ups and relationships can be more complicated here

than in other places. Examining the state of the union(s) — and the happily unattached — is a panel of dating gurus and sexperts, including San Francisco Writer's Grotto cofounder Ethan Watters, Sasha "Quirkyalone" Cagen, OneTaste founder Nicole Daedone, author N.W. Smith, and sex blogger Violet Blue. **(Jen Verzosa)**

6:30 p.m., \$7–\$20
Commonwealth Club
595 Market, SF
(After party 7:30 p.m., Eve, 575 Howard, SF)
www.tickets.commonwealthclub.org

FRIDAY APRIL 1

EVENT

WonderCon

The world of superheroes, monsters, fantasy, science fiction, and other realms of the imagination come to life in San Francisco as the 25th annual WonderCon gets underway, attracting thousands of fans to one of the largest such gatherings in the country. A variety of special events, including panel discussions, meet and greets, screenings, and workshops accompany the hundreds of vendors, comic book artists, and writers who turn the Moscone Center into

a geek paradise. Highlights this year include a sneak peak at the new *Green Lantern* film, a talk with *The Walking Dead* writer Robert Kirkman, and local filmmaker Tom Wyrsh's new documentary *Back To Space-Con*, about the roots of Bay Area sci-fi conventions. **(Sean McCourt)**

Fri/1, noon–7 p.m.;
Sat/2, 10 a.m.–7 p.m.;
Sun/3, 11 a.m.–5 p.m., \$5–\$40
Moscone Center South
747 Howard, SF
www.comic-con.org/wc

PERFORMANCE

"Roccopura: The Misadventures of Pancho Sanza"

Mash together circus zaniness, a rock opera, and gratuitous audience immersion and you get *Roccopura: The Misadventures of Pancho Sanza*. Boenobo the Clown, frontman of the band Gooferman, has been writing this show for two years and intensively developing the production for the last five months, working with his cohorts in Gooferman, Sisters of Honk, Vau de Vire Society, Circus Metropolis, and the Burley Sisters. The resulting two-act extravaganza promises to take SF's burgeoning indie circus scene (see "Cue the clowns," 12/3/08) higher heights and more decadent

depths at the same time. It appropriately premieres on April Fool's Day, but these fools also hope for a longer run, so catch it now and give them the bounce they need. **(Steven T. Jones)**

8 p.m., \$25–\$45
DNA Lounge
375 11th St, SF
www.roccopura.com

MUSIC

Lozen

With arms outstretched and praying, the Apache warrior, Lozen, could ascertain the movements of her enemies, be they U.S. or Mexican cavalries — a useful prophetic power as she fought alongside the likes of Geronimo. It's doubtful the band Lozen has any foes, for the Tacoma, Wash., twosome synergistically embodies more raw force than most bands twice its size. Sometimes recalling a weirder side of the Breeders, or a sludgy-drudgy Luscious Jackson, or the Melvins (but with roaming female harmonies), the power of Lozen is in being experimental and fun while still super-heavy. As for their namesake fighter, she died of tuberculosis as a P.O.W. in an Alabama jail. **(Kat Renz)**

With Walken, Dog Shredder,
Pins of Light
9 p.m., \$8
Hemlock Tavern

1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

SATURDAY APRIL 2

MUSIC

Baseball Project

Just in time for the start of the 2011 baseball season and the Giants' home opener comes the Baseball Project, an all-star band that sings about — you guessed it — America's favorite pastime. Featuring Peter Buck (R.E.M.), Steve Wynn (Gutterball), Scott McCaughey (Young Fresh Fellows), and Linda Pitmon (The Miracle 3), these heavy hitters of rock just released their second album, *Vol. 2: High and Inside*, featuring loving odes to players of the past, as well as an infectious tribute track to San Francisco's own World Series Champions, "Panda and The Freak." **(McCourt)**

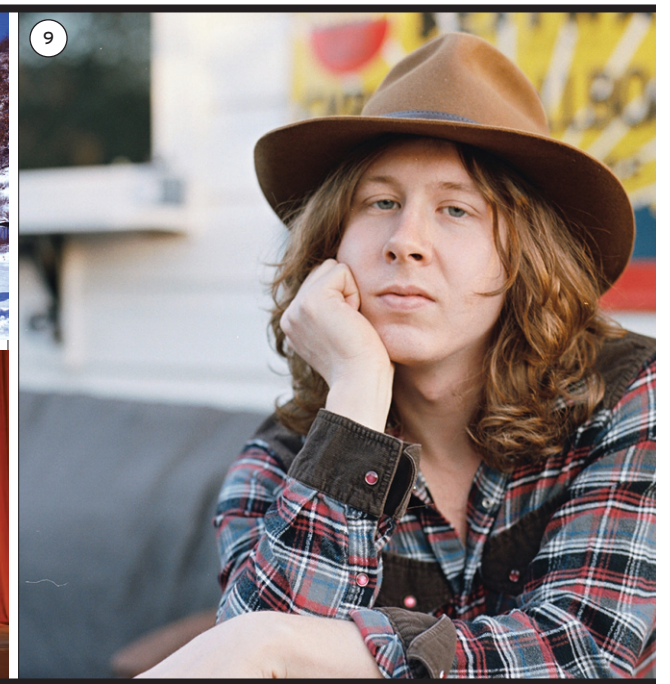
With Minus 5 and Steve Wynn
9 p.m., \$17
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MUSIC

Sonny Smith

A massive undertaking that reads like something Stephin

Isn't country the original emo, anyway?



Merritt would have dreamed up, Sonny Smith's *100 Records* project is a clever exercise in songwriting and a reminder of just how cool music packaging can be. Writing 100 in whatever style he felt like at the time, Smith created fictional bands with fully fleshed-out bios to accompany them. He's slowly since been releasing them in beautiful 45 box-sets with sleeves and artwork assigned to each group. Psych-rock, surf, reggae, garage ... all are touched on, and this will be your chance to see Smith embody some of these personas (Loud Fast Fools, Fuckaroos, Earth Girl Helen) live. If that wasn't enough, he'll be throwing in a set with his main project, Sonny and the Sunsets. **(Landon Moblad)**

With Sandwiches
9 p.m., \$15
Amnesia
853 Valencia, SF
(415) 970-0012
www.amnesiathebar.com

SUNDAY APRIL 3

MUSIC

Crowbar

Few bands are as instantly recognizable as Crowbar. Hear a couple depressing, chromatic bars of guitarist Kirk Windstein's impossibly low,

grinding tone, and you'll know immediately who you're dealing with. After staggering out of the swamp of New Orleans' fertile early-'90s sludge metal scene, the band has clung to survival for two decades, churning out an inexhaustible repertoire of ugly, Sabbath-derived riffs, muddying them liberally with hardcore's urgency and anger. Crowbar's dirge-like compositions are a musical representation of its members' often harrowing lives, and the band's lyrics speak unflinching truth on many subjects, including Windstein's struggle with addiction. Unadorned, unvarnished, and unapologetic, the band also leaves no head unbanged. **(Ben Richardson)**

With Helmet, Saint Vitus, Kylesa, Red Fang, Howl, and Atlas Moth
8 p.m., \$25
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

FILM

"Fearless: Chinese Independent Documentaries"

There is a long history of radical documentaries that contest official histories and sanctioned depictions of everyday life, but rare is the concentrated activism we see in the Yerba

Buena Center for the Arts series "Fearless: Chinese Independent Documentaries." These risk-taking records of injustice bear no resemblance to the easy history lessons and celebrity profiles that pass for documentary in the HBO/Sundance sphere. With extended running times and steadfast dedication to witnessing people, places, and histories the Chinese government would just as soon erase, the films are monumental in the deepest sense. "Fearless" opens with *Karamay*, Xu Win's six-hour examination of a tragic fire that killed 323 people while leaving several officials unharmed. As with several of the films that follow, the exhaustiveness of the treatment is itself a rebuke to the government's suppression of the facts. **(Max Goldberg)**

April 3–21
Karamay today, 1 p.m., \$8
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2700
www.ybca.org

MONDAY APRIL 4

PERFORMANCE

Los Muñequitos de Matanzas
Cuba's biggest export used to be sugar. These days what the

country sends abroad — or at least tries to — is much sweeter and much healthier: dance and music. Whether ballet or folklórico, the product is consistently astounding. Yet our benighted government does everything it can to "protect" us — from what? Professionalism made possible by a government that believes arts education is integral to the GNP? What's wrong about getting to know expressions of a country's soul? Last time Los Muñequitos de Matanzas performed here, to huge acclaim, was in 1992. Now, as a kind of preview, the San Francisco International Arts Festival (coming up May 18-June 5) brings these master percussionists back. Of course, they'll bring dancers — six of them. Have you ever heard of rumbas and sambas without dancers? **(Rita Felciano)**

7 p.m., \$15–\$50
Mission High School
3750 18th St. SF
1-800-838-3006
www.sfiaf.org

TUESDAY APRIL 5

MUSIC

Ben Kweller

Hate to break it to you, but the heyday of emo music is long gone. But before you rip your

heart out of your chest, cheer up, emo kid: singer, songwriter, and multi-instrumentalist Ben Kweller is back in town to rock your striped socks off. In 2002, Kweller released his first full length album, *Sha Sha* (with the hit "Wasted and Ready"), showcasing the versatility of his pop-to-folk-to-punk sound. Although he has the astonishing aptitude for challenging the limitations of these genres, Kweller comes full circle in 2009's *Changing Horses* as he returns to his small-town roots. Isn't country kind of the original emo, anyway? **(Verzosa)**

With Pete Yorn and Wellspring
8 p.m., \$25
Regency Ballroom
1300 Van Ness, SF
1-800-745-3000
www.theregencyballroom.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Paul Taylor Dance Company in *Promethean Fire* (see Wed/30); (2) Nrityagram Dance Ensemble's Surupa Sen and Bijayini Satpathy (see Thurs/31); (3) *The Green Lantern* at WonderCon (see Fri/1); (4) "Roccopura: The Misadventures of Pancho Sanza" (see Fri/1); (5) Sonny Smith (see Sat/2); (6) Crowbar (see Sun/3); (7) "Fearless: Chinese Independent Documentaries" film *Crime and Punishment* (see Sun/3); (8) Los Muñequitos de Matanzas (see Mon/4); (9) Ben Kweller (see Tues/5)

PAUL TAYLOR DANCE COMPANY
PHOTO BY LOIS GREENFIELD;
NRITYAGRAM PHOTO BY ERIC
ROUSSEAU; SONNY SMITH PHOTO
BY ANNA DOBOS; CROWBAR
PHOTO BY TOM MEDVEDICH;
CRIME AND PUNISHMENT PHOTO
COURTESY DGENERATE FILM; LOS
MUÑEQUITOS DE MATANZAS (SEE
MON/4)

arts + culture

Alterknitive: Magda Sayeg stitches up a Mexico City bus, Amy Ahlstrom's street art quilting, and a Potrero Hill yarn bomb.



Take back the knit

Urban crafting weaves “women’s work” into protest

By Caitlin Donohue
caitlin@sfbg.com

STREETWISE The dinosaur outside my library makes my day. Someone knit a little green bike rack cozy with floppy yellow spikes,

right next to the rack that now has a custom-sized, rainbow-colored, beaded sweater. Indeed, the whole neighborhood has been knit-tagged — the stretch of Divisadero between Post and California streets has nary a rack that hasn’t been dressed against the spring chills.

The woman who answered the phone at Atelier Yarns, the knitting store down the block on Divisadero, didn’t know who had done the pieces, which is not to say they’d gone unnoticed. “They’re really good,” she said. “I wish I knew who had done them.”

Digging further, I fell into the deep abyss of Internet craft blogs and found that the Western Addition isn’t the only place where knit is joining the textures of the concrete jungle. Across the world, “yarn bombing” groups have sprung up. Last year, a group altered the Oakland-Berkeley border’s controversial “Here There” statues, knitting a colorful cozy over the T in “There” that renders the words equal, symbolically erasing the hierarchical positioning of the two bergs. There have been knitted seat covers on Philly’s Blue line subway and a knitted tank cover in shades of Pepto-Bismol pink in Copenhagen — not to mention jauntily decorated stop signs, trees, and railings the world over.

Magda Sayeg, a.k.a. PolyCotn, is generally regarded as the mother of this peaceful barrage. So I called her to find out why she — and now the rest of the world

— yarn bombs.

It all started seven years ago with a knit cover for the doorknob of her Houston art studio. “It was about me making my door-handle pretty,” she remembers. Then she knitted a cover for a stop sign, which attracted lots of attention. “People would get out of the car, take pictures, scratch their head.”

She did more pieces. She formed a yarn bomb collective called “Knitta Please.” Since then, Sayeg has knitted everything from a riotously rainbow cover on a Mexico City bus to a powder pink coat for a single stone on the Wall of China.

Sayeg’s work makes knitting, once a private activity, part of the public domain. “You’re taking something so traditional and homey and placing it in an environment — graffiti art, it’s so male-dominated.”

Which is not to say that she doesn’t locate yarn bombing inside the tradition of street art. “I identify with the street artists more than the knitters,” Sayeg says, remembering the first time she saw the moaning cartoon faces of a gallery show by seminal SF street artist Barry McGee. “That

really rocked my perception of what street art was. You could say [the yarn bombing] story started there.”

Like “traditional” street artists, Sayeg uses her creations to make her mark on her physical surroundings. She loves tagging the redundant bits of the urban landscape, like street posts whose signs have been removed and rendered useless. “It’s a visual pollution that we just accept. There’s no reason why we shouldn’t cover up something that’s not needed.” She pointed to the 3-D video game sprites of Space Invader and moss graffiti artists like Edina Tokodi as others who “are putting the can down” in the street art world.

But Sayeg also likes how yarn bombing questions the assumptions of what knitting is, which brings us to the question of the genre’s feminist interpretation. Though there are certainly male yarn bombers, you can’t deny that this kind of functional art, and craft in general, has historically been thought of as “women’s work” — and has had its worth denigrated and minimized as such. With yarn bombing, “there’s something there that might make

people uncomfortable. An edge to something that never seems edgy. Like we’re supposed to be making sweaters and socks,” Sayeg says.

That stereotype has been turned on its head by craft activism, a form of protest that has its modern day roots in the 1980s and ’90s peace demonstrations at Greenham Common Royal Air Force base in England, where the U.S. military installed cruise missiles in 1981. Women gathered around the cyclone fencing at the base, stuffing its grid with knitted objects and hoisting handmade signs that read “Women’s Struggle Won The Vote, Now Let’s Use It For Disarmament.”

More recently, as Kirsty Robertson recounts in an essay in *Extra/Ordinary* (Duke University Press, 306 p., \$24.95), the Revolutionary Knitting Circle held a “knit-in” at the 2002 G-8 summit in Alberta, Canada. Betsy Greer — who has a day job as an anti-sweatshop activist and also wrote an essay in *Extra/Ordinary* — coined the term “craftivism” to describe efforts similar to her own antiwar cross-stitch art. In Greer’s words, craftivism is “about using what you can to express your feelings outward in a visual manner without yelling or placard-waving. It was about channeling that anger in a productive and even loving way.”

Which is not to say that all urban crafters — as I’ve come to think of the men and women reclaiming textile and other forms of craft in a modern setting — are explicitly political. I was reminded of Sayeg’s desire to subvert the masculine face of street art when I visited the SoMa studio of Amy Ahlstrom, a San Francisco textile artist who is taking images from the walls of cities and translating them into painstakingly crafted quilts.

Ahlstrom, who has made her own clothes since her Molly Ringwald childhood, started quilting as an art student in 1991. She had a successful career in comic art and returned to stitching in 2005. “To me, this is a very natural thing,” she says, surrounded by her eye-popping creations

hanging on stark white walls. "This was the most unique way I could speak to the world."

Living in the Mission, Ahlstrom found the neighborhood's murals, street signs, and tags an integral part of her city life. She began photographing them and was struck by an urge to alter their context. "I saw this tag and thought, 'Wouldn't that be funny in gingham?'"

Like a textile DJ, she cut and sewed patterns made from the digital images she had captured into textured Dupioni silk. Now she's working on a series of pieces dedicated to the visual cues of specific neighborhoods. Her SoMa quilt contains depictions of furniture leaping from public art installation "Defenestration" at decrepit Sixth Street building, Jeremy Novy's ubiquitous stenciled koi, and the neon signs of Holy Cow and Brainwash. She's not the only artist to harness the power of the quilt — Ben Venom is another SF quilter who creates heavy metal motifs from old band shirts (his "Listen to Heavy Metal While You Sleep!" skull-cross design is a Guardian staff favorite).

Ahlstrom brings the street to textile and the yarn bombers bring their textiles to the street, but they all work to the same end. Though Ahlstrom's pieces will sell for hundreds of dollars and hang like the gallery pieces that they are, she creates them with the intention of breaking down the art world stipulation that craft cannot be art.

She cites the Gee's Bend quilts as one inspiration for her work. Gee's Bend is a small Alabama River community whose women inhabitants came together to have their quilts exhibited by the Houston Museum of Fine Arts in 2002, to great critical acclaim. In contrast to previous exhibitions, the quilts were not divorced from their functional use — museum literature placed the stories of the Gee's Bend quilters front and center in an attempt to highlight how the beauty of their geometric patterns was accentuated, not diminished, by their status as household objects.

So what did the gentle crafter of my beloved dinosaur have in mind when she or he looped that clover green around the bike rack? You'd have to ask the knitter — but at the very least, they've made their presence known. **SFBG**

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SATURDAY APRIL 2ND 9PM \$12 (BLUEGRASS)
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THE CALIFORNIA HONEYDROPS
WINDY HILL BLUEGRASS BAND

SUNDAY APRIL 3RD 8PM \$12 (INDIE)
FERRABY LIONHEART
HENRY WOLFE • CHARLIE WADHAMS

MONDAY (SOLD OUT) APRIL 4TH 8PM \$15 (ROCK)
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TUESDAY APRIL 5TH 9PM \$12 (ROCK/REGGAE)
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KEVIN KINSELLA (FOUNDER OF JOHN BROWN'S BODY AND 10' GANJA PLANT)

THURSDAY APRIL 7TH 9PM \$16 (ROCK)
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CAITLIN ROSE

FRIDAY APRIL 8TH 9:30PM \$10 (ROCK)
BUXTER HOOT'N (RECORD RELEASE)
DEVOTIONALS • NICK JAINA

SATURDAY APRIL 9TH 9:30PM \$12/\$14 (INDIE)
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TUESDAY APRIL 12TH 9:30PM \$12/\$15 (INDIE)
OLOF ARNALDS
CHLOE ROTH

WEDNESDAY APRIL 13TH 9:30PM \$15 (INDIE)
FRANCIS AND THE LIGHTS
OH LAND • SUNDAY GHOST

THURSDAY APRIL 14TH 9PM \$25 (ROCK)
GORD DOWNIE AND THE COUNTRY OF MIRACLES
JULIE DOIRON

THURSDAY APRIL 14TH 8PM \$15 (ROCK/POP) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
MATT WERTZ
BEN RECTOR

FRIDAY APRIL 15TH 9:30PM \$12/\$14 (BLUEGRASS)
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HUBBA HUBBA REVUE
POSSUM AND LESTER

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Song Dong, Waste Not, 2006. Photograph Courtesy of the Tokyo Gallery • BTAP

IN THE GALLERIES, THRU JUN 12

SONG DONG

DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL

A solo exhibition by Chinese conceptual artist Song Dong, including videos, photography, a newly commissioned work and the much heralded large-scale installation Waste Not.

IN THE ROOM FOR BIG IDEAS, THRU JUN 12

DAILY LIVES

CURATED BY ABBY CHEN, ARTISTIC DIRECTOR OF THE CHINESE CULTURE CENTER

Four Chinese and Chinese-American artists examine the reality and occasional sublimity of everyday existence through a variety of sensory experiences.

IN THE SCREENING ROOM, APR 3-21

FEARLESS: CHINESE INDEPENDENT DOCUMENTARIES

These featured Chinese filmmakers use inexpensive digital equipment to tell stories of human rights abuses, chaos, neglect and state-sanctioned deception.

BAN6

IN THE YBCA FORUM, SAT, APR 2, 1-4 PM

BAY AREA NOW 6: PART I—IDEAS

COMMUNITY ACTIVISM: FROM GRASS ROOTS TO NETROOTS

Join American Book Award winner and cultural scholar Jeff Chang and other Bay Area thought leaders in a free-form interactive conversation on the origins and trajectories of Bay Area-bred activism, organizing and radical dissent.

SOAR THE SEARCH FOR MEANING

IN THE VIEWING CORRIDOR, APR 9-JUN 12

EUAN MACDONALD: 9,000 PIECES

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Henry Silva and Woody Strode in 1972's *The Italian Connection* (one of the films in "Crime Collection," right) may have inspired a certain royale-with-cheese eating duo 22 years later in *Pulp Fiction*.

Fernando Di Leo, glorious bastard

ITALIAN CRIME CINEMA

Italian cinema has a long history of innovators, but — like every other country, albeit more so — it survived commercially for decades via genre imitators. Fellini, Antonioni, Visconti, Pasolini, Bertolucci, and so on couldn't have existed without the fiscal cushion provided by genre-feeds to the international market: first via mythological muscle man fantasies that reduced Hollywood's Cecil B. DeMille-styled antiquity epics to more cost-effective displays of simple brawn, spear-throwing, and horse-riding over Hollywood-level stars and production values. Then via spaghetti westerns that made Clint Eastwood the star he hadn't become on home turf, reworking a quintessentially American genre toward border-blurring maxi-minimalism.

That was the 1950s and '60s. Fernando Di Leo began as a scenarist, contributing to myriad spaghetti westerns including Sergio Leone's *Dollars* films, though he never liked the genre. ("Happily, I have a great capacity for writing incredible crap.") He stirred controversy with early directorial efforts about female sexual frigidity and juvenile delinquency, really hitting his stride with a series of the violent crime dramas that dominated 1970s Italian commercial cinema — alongside horror films and the never-ending sex comedy genre.

Often tapping the "elephant's graveyard" of past-prime Hollywood actors who preferred to take starring or lucrative "guest star" roles in European films rather than support whippersnappers back home, these

movies were made with the international market in mind. Some are even baldly imitative of *The French Connection* (1971), *The Godfather* (1972), *Serpico* (1973), and other influential U.S. hits of the era, to the point of unconvincingly fudging cultural and geographic compasses.

But while Di Leo's films duly mixed veteran American actors into "Europudding" casts, his *poliziot-teschi* exercises (he later voiced a preference for the term "noir") were specifically Italian, with strong undercurrents of social criticism toward corrupt cops, politicians, and church officials — particularly those who'd disingenuously claim the Mafia "no longer existed."

It certainly existed in these movies, four of which are showcased in "Fernando Di Leo: The Italian Crime Collection," a box set representing DVD specialty label RaroVideo's launch into the U.S. market. (It's simultaneously releasing Fellini's 1971 circus homage *The Clowns* as well.) It's quickly apparent why this director was a professed huge influence on Quentin Tarantino, though they differ in politics (does QT have any?) and taste for verbal pyrotechnics (of which QT has arguably too much). The flamboyant tough guys played by beloved character actors, intricately internecine plots, explosions of outré violence, and vintage leisure-suited cool, however, passed from one to the other like DNA.

Caliber 9 (1972), first of the "Milieu Trilogy," starts out as an unremarkable series of you-hit-me, I-hit-you shootings and explosions in the wake of the disappear-

ance of \$300,000 after a robbery. Primary suspicion falls on stony Ugo (Gastone Moschin, hitherto a comic actor), a bagman just out of prison who steadfastly denies that he absconded with the loot belonging to crime boss "theAmericano." But by the end every last viewer certainty has been overturned.

Mario Adorf, cast as the loudest, most obnoxious of Ugo's mob tormentors, becomes the lead in that same year's *The Italian Connection*, playing a small-time Milan pimp framed for a heroin shipment's theft — and as a result hunted by two imported U.S. hit men. They're sleazy career villain Howard Silva and John Ford's towering, poker-faced fave Woody Strode, who both worked for Di Leo again. (He enjoyed repeatedly working with certain actors.) They provided the model for John Travolta and Samuel L. Jackson's scrapping double team in 1994's *Pulp Fiction*.

A private-screening-room massacre at the start of 1973's *The Boss* doubtless provided blueprint for the fiery climax of 2009's *Inglourious Basterds*. Not that the two are otherwise related — this tale of Sicilian mob wars has a don's university-student daughter kidnapped by rivals as revenge for that earlier act, then "rescued" by Silva's stone-cold contract killer.

But the misogyny that surfaces fairly briefly in *Caliber* and *Connection* takes alarming precedence here: adapting to her gang-raping captors like fish to water, Rina (Antonia Santilli) proves a nymphomaniac pothead alcoholic, insatiable every which way. She's a

degrading "rich bitch" cartoon that must have horrified its few female viewers at the height of women's lib. (No wonder Santilli abandoned her short screen career almost immediately afterward.) At least *The Boss* outruns that sour shit with a last lap of spectacular twistiness. A professed womanizer, Di Leo now seems like an auteur who should have left female characters the hell alone.

The RaroVideo box ends with 1976's exceptionally stylish and perverse *Rulers of the City*, a.k.a. *Mr. Scarface*, in which a child survivor of a mob slaughter (Fassbinder regular Harry Baer) grows up to avenge himself on don Jack Palance ("Just looking at him and my asshole twitches," an underling opines), who exercised reptilian zest decades before his exhibitionist-pushup Oscar comeback. But he's not the only one: a Shirley Temple-bewigged chanteuse vamp (Gisela Hahn) in see-through lingerie sings about abortion just before being glimpsed in a postcoital five-way with participants including too-pretty ice-blond Al Cliver (a.k.a. Pierluigi Conti). Culminating in a foot race as clever as the automotive climaxes of *Bullitt* (1968) and *The French Connection*, this is a baroque, self-mocking melodrama you'd be hard-pressed not to love.

Di Leo ended the decade with two highlights among many lurid debtors to 1972's *Last House on the Left: Notorious To Be Twenty* (1978), whose free-spirited young heroines meet a brutal fate all the more shocking for its coming out of the blue after 80-odd minutes of comic frivolity; and *Madness* (1980), wherein Joe Dallesandro terrorizes a bourgeoisie household. But the films Di Leo liked to make were now unfashionable in a shrunken market, Italian financiers favoring crass new local tastes for gore-horror and softcore sleaze. After two dispirited mid-1980s action films he retired, still in his early 50s. Before his 2003 death he enjoyed revived attention thanks to cult enthusiasts led by guess who.

These movies all look sharp in their DVD restorations, offered English both dubbed and subtitled. (There were precious few "original language" Italian features then — everything was post-synched, into whatever required languages.) The box set's accompanying booklet features a 2001 interview with the director in which he's both frankly self-critical and astonishingly hubristic. (Dennis Harvey)

49 Geary files: Former SF resident Will Yackulic explores painting in a new show at Gregory Lind, while Camilla Newhagen sculpts fabric at Jack Fischer. | WILL YACKULIC, *CLAYPOOL'S*, 2011, COURTESY OF GREGORY LIND GALLERY; CAMILLE NEWHAGEN, *WEIGHT*, 2010, COURTESY OF JACK FISCHER GALLERY



Exercises in style

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL Will Yackulic's return to painting has none of the grandiosity or pretension that the phrase "return to painting" might suggest. Rather, Yackulic's



abstract canvases at Gregory Lind offer a contained (one might say modest, even, as each rectangle measures in the neighborhood of 144 square inches) but no less exhilarating exploration of the tension between the two qualities of his work that are so perfectly pinpointed by the show's title, "Precision and Precarity."

Although it has been six years since Yackulic last picked up a brush, his approach here is not unlike the works on paper he has steadily created in the interim. Much like his wave fields made from the dense accumulation of precisely spaced typewriter keystrokes, there is a finessing of the medium in this new group of (mostly) oil paintings that never claims mastery. The material seems to have had as much of the final say as the artist's hand.

The subject of the conversation — geometric abstraction — has been a recurring one for Yackulic. This time, instead of floating geodesic orbs, the starting point was a Jenga-like stack of woodshop scraps Yackulic constructed and then set about capturing using a variety of colors, paint application techniques, perspectives, and degrees of abstraction. One canvas, the appropriately titled *Smolder*, even appears to have been burnt with a cigarette.

Some paintings come across as proper still lifes, engaging with the woodpile as a physical object. Taken together, the heavy yolk-yellow highlights and brown shadows of *Claypool's* and the nocturnal blues and watery purples of *Crepuscular* and *Evening Arrangement* form a dance of the hours played across what could be a model of one of mid-20-century architect Joseph Eichler's experiments in suburban modernism.

Other canvases respond to the form as a prompt about pure shape, discarding fixed dimensionality. In *Over/Under*, jutting lines become breakwalls for an incoming tide of indigo that has spilled over into the canvas' azure lower half. Yackulic also employs other shapes (the cross-hatches in *XXX*, the Easter-ish green and pink dots of *Sick Day*) to colonize what becomes, over the course of the show, familiar terrain.

All this shape shifting brings to mind Raymond Queneau's *Exercises in Style* (1949), in which the experimental French writer retells the same banal incident 99 times employing a different voice, genre, or formal device with each successive iteration. Yackulic does much of the same thing in "Precision and Precarity," only the story he's retelling is the abstract tradition in modern art.

Retelling, though, shouldn't be confused with repeating, and Yackulic doesn't shy away from giving his exercises in style some bite when necessary. The aforementioned *Smolder*, although hung closest to the gallery's entrance, provides a humorous coda to the rest of the show. Slanted lines, suggestive of the beams of Yackulic's original model,

disappear into a black cloud of pencil smudge as if to playfully say, "You know what else depends on precision and precarity? Arson."

SKELETONS IN THE CLOSET

Camilla Newhagen's soft sculptures made from everyday clothing are anything but soft. Bras and reclaimed suits are stuffed full of polyester and contorted into unsettling anthropomorphic forms reminiscent of Hans Bellmer's monstrous feminine sculptures. However, the strongest piece in the powerful but small selection of Newhagen's work now at Jack Fischer is the least assuming: a man's white Oxford shirt on a hanger, sheared of everything save its collar and one sleeve, and tacked to the wall with the aid of invisible push pins.

Ghostly and extremely sensuous, *Pin Point Oxford* evacuates gender and class from an overly marked and rather quotidian garment. The white button-down is no longer so buttoned-down. Much like the work of Belgian designer Martin Margiela, who famously fashioned dresses to look like dress-forms and vests from leather gloves, Newhagen has created a piece of irresistible anti-clothing. It's a pity you can't slip it on. **SFBG**

WILL YACKULIC: PRECISION AND PRECARIETY

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Recording season

The Dodos take time in the studio and collaborate with Neko Case on *No Color*

By Jen Verzosa
arts@sfbg.com

MUSIC “It’s one of those things you say in an interview and then regret two years later,” sighs Meric Long, vocalist and guitarist of San Francisco pop folk duo the Dodos, when asked about the influence of West African drumming on the group’s music, a factoid that saturates the blogosphere. “As a band, in our press, we get branded [with] that.”



think rhythm is probably the most important thing in the band.”

This belief becomes obvious on the Dodos’ recently released *No Color*, its third LP for Frenchkiss Records. The opening track, “Black Night,” begins with booming thumps from the bass drum of Long’s bandmate, Logan Kroeber. Moments later, Long’s aggressive acoustic finger-picking marries with Kroeber’s controlled yet frenetic percussion. The two are able to maintain this electric energy and sense of connection throughout the entirety of the album.

Last summer, Neko Case sang with Long at Lollapalooza, on the last night of a Dodos tour. Case provides backup vocals on more than half of *No Color*, although she was in the studio for only two days. “It was funny because [she arrived] after [we were] working on the record for a month — basically, a month of being locked in the studio with three other dudes,” Long recalls laughing. “It was, like, a total sausage fest. It had this energy of “no outsiders,” and then here comes Neko Case barging through the door. We didn’t know what to do with her energy, but it was great to sever that dude-ness.”

In Long’s experience, working with other musicians briefly is an all-or-nothing experience when it comes to capturing something great. Initially he was somewhat nervous and uncertain about the



Merik Long of the Dodos: “I think rhythm is probably the most important thing in the band.”

The truth is, Long has never studied West African drumming intensively. Rather, he’d intended to write a paper about the history of pop music, beginning with West African drumming and plantation songs. “I was overly ambitious and retardedly naïve to think that I could write about the diaspora of black American music [all the way through] current pop music,” Long says, with a hint of abashment in his voice. Nonetheless, in the process of writing the paper, he became interested in learning more about West African drumming and met with a professor who “showed [him] some stuff.”

For Long, the experience was eye opening. “It completely transformed my sense of rhythm in terms of what is possible — I

To make *No Color*, Long and Kroeber booked as much time in the studio as they could afford — something they’d never done before. With more hours at their disposal, they were able to experiment — so much so that during recording, one of the Dodos’ Facebook status updates declared: “Things are sounding somewhere between horrible and amazing.”

Although Long and Kroeber went into the studio without a schema for the album, they did have one core objective. “We [wanted] to make something that was energetic, something that captured the heavier side of the band,” Long says. “In the past, I don’t think we’ve gotten the point across enough. So this time around we really wanted to make sure it had a certain sound quality.”

collaboration with Case. By the second day of recording, these fears were quelled, thanks to Case’s obvious dedication.

“It happened with her on the second night,” Long says, asked to pinpoint the moment he knew Case’s presence was a crucial part of *No Color*. “She really worked hard for us. When she was in the booth singing, laying over parts, she was pushing it. And to see that was amazing. Her voice is absolutely insane. It’s like this fucking monster that comes out of her.” **SFBG**

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PLAYLIST: JOHNNY RAY HUSTON



ARNAUD FLEURENT-DIDIER
La Reproduction
(Columbia/Sony Music)

If you're a lover of chanson-inflected pop and you found Benjamin Biolay's recent double-LP a letdown, there's sweet relief to be found in this song collection, which covers similarly vast terrain with an ease that the ostentatious Biolay didn't manage. Fleurent-Didier reminds me a bit of Gerard Manset, but his music isn't quite as brooding — there's modernity and whimsy to his compositions and vocal delivery. The interplay between vulnerable voice, acoustic guitar, piano, electronics, and orchestration in "Reproductions" is flat-out gorgeous.



JESSICA 6
"White Horse"
(Peacefrog)

Oh siren of the gay and trans dance floor Nomi Ruiz, you are looking even better outside of Hercules and Love Affair. "White Horse" puts me in mind of everything from Shannon's "Let the Music Play" to the backbone of Crystal Waters' "Gypsy Woman," and that's not a bad thing. Ruiz's dark velvet voice reminds of a relaxed Kristine W, which also isn't a bad thing. The video for "White Horse" sashays through the kind of nighttime sleaze it's all too hard to find these days, and does so with style. Looking forward to the album.

LIGHT ASYLUM
In Tension
(self-released)

A duo from Brooklyn, Sharon Funchess and Bruno Coviello sold this four-song

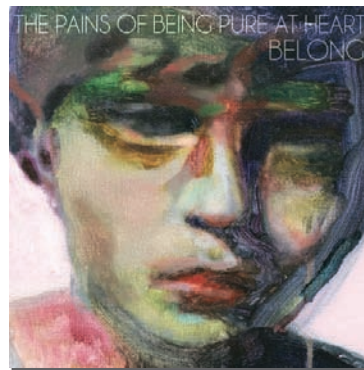


EP on their recent tours. It's a winner, thanks to Coviello's symphonic use of synths and especially Funchess's dramatic voice, which evokes Annie Lennox's cold angst and Grace Jones's dominatrix hauteur. "A Certain Person" kicks things off with eccentric beauty, as neon keyboard effects boomerang around whinnying-horse sound effects and Funchess's obsessed, bereft vocals. "Knights and Week Ends" is a colder, harder affair, with metallic beats following in Funchess's wake as she walks through a post-apocalyptic party landscape ("I'm eating my brains/ I need a stripper" is one of the better couplets), sewing together lines borrowed from other songs — even a Billy Ocean hit — and conversational clichés to form a Frankenstein monster of attitude. It's bad-ass. "Skull Fuct" puts me in mind of Chelonis R. Jones's "Helen Cornell" in its black urbanity. More please.



LUMERIANS
Transmallinia
(Knitting Factory)

Tons of bands have been tapping into kosmische sounds in recent years, but you could argue that none have done so with the authoritative heft and skilled musicianship of Lumerians. The group's reach extends beyond kraut influences though, evoking everything from John Barry movie scores to surf rock. And they're from the Bay Area! (The lineup includes Luis Vasquez of Soft Moon.) I'm hoping to write more about them soon.



THE PAINS OF BEING YOUNG AT HEART
Belong
(Slumberland)

The Pains of Being Young at Heart made a nervy leap in terms of production on their new album, working with dream-pop or shoegaze magic man Alan Moulder and Goth-industrial pop innovator Flood. I have to say I haven't been wild about Moulder's impact on Blonde Redhead's sound, and my initial response to Belong is somewhat similar — there's a metronomic quality to the songs' rhythms that sacrifices a sense of band-as-being for alt rock radio marketability. The hooks are abundant though, with tracks like "Heart in Your Heartbreak" serving up first-crush breathlessness.



PANDA BEAR
Tomboy
(Paw Tracks)

Critical acclaim is about the last thing that Panda Bear (a.k.a. Noah Lennox) needs, but *Tomboy* largely delivers on the promise of 2007's *Person Pitch*. I prefer Lennox's solo recordings and his cameos — neither *Person Pitch* or *Tomboy* are as overly-crammed with detail as recent Animal Collective, and they tend to be more melodic than Lennox's main group. *Tomboy* doesn't have quite the halcyon shimmer or brand-new feeling that *Person Pitch* had when it washed ashore like some recording of Brian Wilson's trip to an Ibiza on the moon. But its title track qualifies as a marvel. If my ears don't deceive me, Lennox brings back the clavoline that's the signature sound of the Tornadoes' 1962 "Telstar," Joe Meek's most famous production.

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From Midwest to West

Kurt Vile and Cass McCombs stare down America

By Johnny Ray Huston
arts@sfbg.com

MUSIC I guess there's some redemption for America in that it can still produce someone like Kurt Vile, a pure rock musician, to the



manner (rather than to the manor) born.

Last spring I caught Philadelphia's Vile in the Hemlock Tavern's crowded back room, and instead of blowing everyone away with a crowd-pleasing performance, he did something different, going deep into his songs to a degree that the audience was an afterthought. This wasn't Catpower-style meandering as lame performance art, it was a musician working with his guitar. Jay Reatard had died a few months earlier, and for me, there was a sense of relief that his introverted counterpart Vile seemed so engaged with what he was doing, with his calling.

Vile's new album *Smoke Ring For My Halo* (Matador) is the best studio effort by him and his band, the Violators, and roughly the equal of his superb 2008 collection of stripped-down solo recordings, *Constant Hitmaker*. The instrumental chops are top notch, a rarity in indie land. Vile wears his Midwestern twang like a fine middle-finger salute when he isn't doing his best son-of-Iggy on "Puppet to the Man."

Throughout *Smoke Ring For My Halo*, the couplets flow freely: "Society is my friend/ He makes me lie down in a cold bloodbath"; "If it ain't workin' take a whiz on the world/ An entire nation drinkin' from a dirty cup/ My best friend's long gone, but I got runner-ups" "I don't want to give up but I kind of want to lie down/ But not sleep, just rest." Vile shrinks himself to Tom Thumb proportions to fit into his baby's hand, and plays the role of peeping tom captivated by a tomboy. He goes back and forth between deadpan morbid or devastating observations and just-joshing asides, all the while maintaining the disconcerting familiarity



(Mid)western sons: Deathly new albums by Kurt Vile and Cass McCombs bring new life to songwriting traditions.

of a bar-stool neighbor.

Vile and his band peak with "On Tour," which turns the lonely romanticism of an on-the-road ballad into a *Lord of the Flies* scenario within its first two lines. The song blankly presents the visions of a traveling musician — and restlessly contemplates the idea of the traveling musician — then torches all of it. "Oh yeah," Vile drawls, at the quiet onset of a thunderous instrumental passage that's totally shiver-inducing. Oh yeah is right.

Unlike Vile, Cass McCombs' time in the Midwest has been temporary, a passage in a Californian son's vagabond travels. McCombs is more of a stately chap, his voice a little higher and prettier, his arrangements — while also country-tinged — a little more chamber-like and precise, his Poe-tinged fatal lyricism more literary and bookish. The lyrics for *Wit's End* (Domino), his follow-up to 2009's impressive *Catacombs*, are printed in English and German.

Like Vile's, McCombs' portraits of American life are defined in relation to death. There's more quiet and open space in his compositions, yet when he sings "I can smell the columbine" on the opening "County Line," he's finding wildflowers trampled beneath a landscape — and world of meaning — familiar with high-school massacres. This is someone who gave a tune about a guy who loves his job the title "The Executioner's Song."

At eight songs, *Wit's End*, due out in late April, doesn't overstay

its welcome. "County Line" takes the keening, solitary atmosphere of 1970s radio ballads such as Paul Davis' "I Go Crazy" or the Eagles' "I Can't Tell You Why") and replaces their fantasies of love with an empty landscape.

The song that follows, "The Lonely Doll," is even more brash in its formal marriage of poeticism and storytelling. It could be heard as an answer-song to France Gall's Serge Gainsbourg-penned 1965 hit "Poupée de cire, poupée de son," which was covered as "Lonely Singing Doll" by Twinkle in 1965 and Anika last year. An unsettling lullaby, "The Lonely Doll" is a voyeur scenario to match Vile's "Peeping Tomboy." But there and elsewhere on *Wit's End* — "Saturday Song," in particular — the writing, sometimes piano-based, is more evocative of Kurt Weill than Kurt Vile. **SFBG**

KURT VILE AND THE VIOLATORS

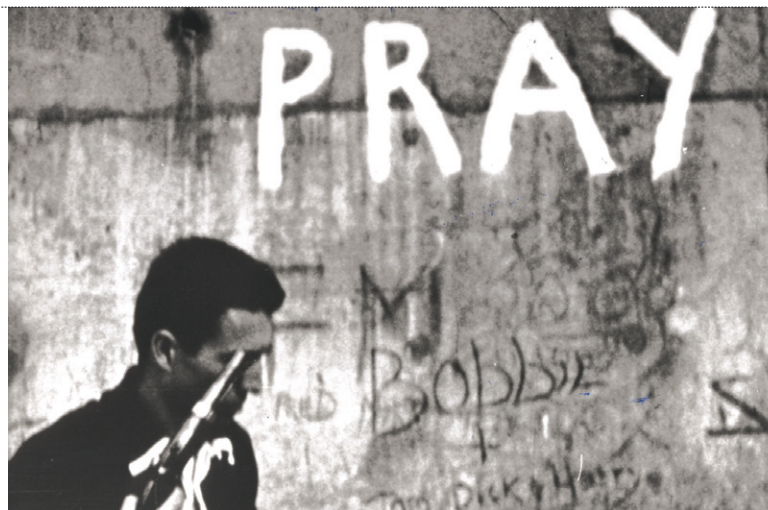
With RTX
April 22, 10 p.m.; \$12-\$14; all ages
Bottom of the Hill
1233, 17th St., SF
(415) 621-4455
www.bottomofthehill.com

CASS MCCOMBS

With Frank Fairfield
May 5, 8 p.m.; \$15; all ages
Swedish American Hall
2170 Market, SF
(415) 861-5016
www.cafedunord.com



The End is near: Christopher Maclaine's 1953 magnum opus plays as part of a San Francisco Cinematheque screening at the San Francisco Museum of Modern Arts.



The world Maclaine made

SF Cinematheque pays tribute to a Beat legend

By Max Goldberg
arts@sfbg.com

FILM For a biographical abstract of Christopher Maclaine, try the famous first lines of Allen Ginsberg's *Howl*. For greater precision, observe poet David Meltzer's letter to film historian P. Adams Sitney (reproduced in *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000*): "Poet, filmmaker, stand-up comic, bagpiper, chaser of mysteries." Meltzer's letter continues, "In the mid-'60s sacrificed his nervous system to methedrine." Stan Brakhage wrote of Maclaine, "He courted madness and he finally got it." Before he did, he completed four films, the first of which — his preemptive magnum opus, *The End* (1953) — flattened a very young Brakhage at its infamous Art in Cinema premiere. Sixty-seven years after the museum crowd balked at Maclaine's celluloid testament, the film is back at the San Francisco Museum of Modern Art.

We still haven't found the categories that will contain Maclaine's non-sync film of revelations: a found-footage narrative composed of original materials; a lettrist pulp fiction; a proto-punk murder ballad radioed to the void; a hipster "duck and cover" drill with time enough for Beethoven and Bartok. Like *Sunset Blvd.* (1950), *The End* is narrated from beyond the grave — only this voice (Maclaine's) speaks behind nuclear holocaust rather than mere murder. First thing, we see the mushroom cloud (annihilation was in the air: America had recently tested the hydrogen bomb in the Pacific). Maclaine insinuates us over extended black leader: "Soon we shall meet the cast. Observe them well. See if they are not yourselves. And if you find none of them to be so, then insert yourself into this revue." The cast, he explains, were his friends: "They all have stories. We shall be able to learn a little about each of them before our time runs out."

The following 30 minutes snakes through six sections and four clearly identified characters. Though the cast is unwitting of the coming

apocalypse, they are not innocent of its destructive energies. Before the blast, two die by their own hand and one on the wrong side of a stranger's gun. The fourth, an innocent poet in a cruel world (played by Wilder Bentley II, who will be in attendance for the Thurs., March 31 screening), seeks redemption as a leper. They are all on the run from America — each "couldn't face the 20th century." Maclaine's montage scatters images from the different mini-narratives and pulls together a mash of insert motifs that function as another layer of poetic commentary — a lyrical compliment to the voice-over's epic address.

The cubist construction of these episodes is such that you would know a bomb had gone off even if you hadn't seen the mushroom cloud. Scholar J.J. Murphy helpfully suggests Charlie Parker's phrasing as a possible influence on Maclaine's frenzied cutting, though the North Beach Scotsman also seems to anticipate the rhythms of Blank Generations to come. There are many jolting connections throughout *The End*, some delightfully unforeseen (the Powell Street trolley turnaround next to a gun barrel's spin) and others simply damning (dramatization of a suicide's collapse intertwined with documentary footage of a homeless man flat on the street). The montage reaches its zenith in the film's closing moments, when a tumble of images registering sexual release and last-gasp poignancy are set to "Ode to Joy" as final shards of the known world.

It's hard to fathom *The End's* originality now that so many of its techniques have become familiar avant-garde strategies. At the time, most experimental films strove for self-conscious lyricism, drawing on abstraction, silence, and psychosexual expressionism to articulate a space outside society. Maclaine dramatizes the break, never more explicitly than when he directly addresses the audience ("The person next to you is a leper!") With its strong conviction that death itself has changed, *The End* is often discussed as an expression of atomic-age nihilism. Even more radical is the way Maclaine channels what was then still a new mode of address: the live television feed, which Sen. Joe

McCarthy was just then exploiting in his Voice of America hearings. A decade before Marshall McLuhan's *Understanding Media*, Maclaine intuitively connects between medium and message — the mushroom cloud and television being two sides of the same terrifying totality.

Maclaine made only three short films after *The End*, all of which will be shown Thursday night: *The Man Who Invented Gold* (1957), *Beat* (1958), and *Scotch Hop* (1959). None of these match *The End's* x-ray vision, although *The Man Who Invented Gold* and *Beat* both unfold the same vivid imagination of the San Francisco terrain. *Scotch Hop* is something different and, on first viewing, my favorite of the later works: the Scotsman's equivalent of *Olympia* (1938), with low angles and slow motion placing bagpipers, log-throwers, and fiercely proud dancers on a heroic plain. Brakhage claims it a masterpiece in his poignant remembrance of Maclaine in his book *Film at Wit's End*, but there's little doubt that *The End* had the more profound impact on his own filmmaking — specifically in the way it demonstrated the liberating effects of a film grammar built of "mistakes."

Meanwhile, the search for Maclaine continues in a serial analysis of *The End* on SFMOMA's Open Space blog by filmmaker and projectionist Brecht Andersch in collaboration with Hell on Frisco Bay blogger Brian Darr. As of this writing, "The *The End* Tour" has reached its 15th installment. All together, it constitutes a supremely dedicated work of media archaeology, and one of the liveliest works of film criticism I've encountered in some time. Andersch and Darr's spirited dissection of the film's psychogeographic dynamics has illuminated the film's subliminal operations as well as its creative mapping of the local landscape. Most remarkable is their discovery that a prominent patch of graffiti ("PRAY") that appears in the film is still tattooed on a China Beach wall — as if Maclaine's imagined nuclear blast fixed it there for all time. **SFBG**

IN SEARCH OF CHRISTOPHER MACLAINE: MAN, ARTIST, LEGEND

Thurs/31, 7 p.m., \$10
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THU Mar 31 8pm, \$5 Adv. fix on sale.	NOT SO FAST! Writers reading from new works: Kelly Beardsley, Alia Volz, Alan Black, Jack Boulware, Beth Lisick, Bucky Sinister
FRI Apr 1 9pm, \$8	WALKEN Lozen, Dog Shredder, Pins of Light
SAT Apr 2 9:30pm, \$7	TROPHY FIRE I Was Totally Destroying It Glass Trains
SUN Apr 3 EARLY 5pm, \$5 LATER 8:30pm, \$10	PC WORSHIP Lady Lazarus THE GEARS (LA) THE CONTROLLERS (LA), Poop
MON Apr 4 EARLY 6pm, \$5 LATER 10pm, FREE	WITCHBURN (Seattle) Betty White PUNK ROCK SIDESHOW w/DJ Tragic & Duchess of Hazard
TUE Apr 5 9pm, \$5	DAS BUTCHER (AUS) Rodney J Cooper, Chronox
WED Apr 6 9pm, \$8	Club Chuckles presents: ROB CANTRELL Mike Spiegelman, Les Milton, John Hoogasian, Amy Schumer

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Hopping down the bunny trail: our fancy-pants spring nightlife preview — and fond farewell — includes, left to right, Bomba Estero (4/19), Big Freedia (4/7), and Mary Anne Hobbs (4/15). | BIG FREEDIA PHOTO BY MATTHEW REAMER; MARY ANNE HOBBS PHOTO BY SHAUN BLOODWORTH



Buccaneers

By Marke B.
superego@sfbg.com

SUPER EGO *Dear Miss Rotissary Ethnicity Jackson-Houston Ross,*
By the time you read this, I will be gone. Europe and North Africa are calling me and Hunkey Beau, and after almost seven years of covering San Francisco nightlife for the Guardian, and 14 years in general, she needs a little break (as does her skin!) Don't fret, I'll be back soon enough, in some form, possibly this one, quidnunking up in your after-dark business. And we'll be polishing the nightlife part of our weekly Guardian music listings, so you can keep an eye on what all the other queens are up to while I'm gone. Or just know where to go for fun dancing, duh.

I leave the San Francisco scene in the creatively manicured yet still slightly crackly hands of yourself and all the other gorgeous new club terrors who've recently sprouted like neon alfalfa along the gilt gutters of our dance floors. (Although I haven't seen your name around in a hot minute and sincerely hope you're not dead.) Our local, organic, small-batch, sustainable, house-manufactured alternative party scene is the sexiest and deepest and most creative in the world right now. Don't fuck it up, loves. If I come back and it's all loathsome Britney tribute night\$ and DJs/models from Vegas with two "Z"s and a hash tag in their name, I *will* pull out my hardcore OG

Detroit techno wig — the one that's really three wigs at once, powered by an ECS RS485M-M motherboard and topped with an abandoned 1930s skyscraper on fire that rotates — and level y'all. *To the ground.*

But of course before I leave, I have just a few things to say. I hope I've helped break down any severely tired genre and crowd divisions in the clubs, and I've tried my best to elevate nightlife commentary to a higher level than mere celebrity rubbernecking and overuse of the word "fabulous." Nightlife is an art form, Miss Ross, and it has actually saved my life on several occasions. It has a history, and deserves respect and study. But not so much that it ceases being cuckoo bonkers coco puffs Loleatta Holloway amazing.

Finally, unlike some other outlets in this town, the Guardian's party coverage has never been for sale. I may over-gush on occasion, and I'll never actively deflect a dishy bartender's kind attentions *after* I've written about a party, but you'll always find "advertorial" between "shit" and "syphilis" and "circuit party" in my dictionary app. I may not look like an objective journalist when sprawled spread-eagle at Lombard and Broadway at 5 a.m. with a paper sack of emptied-out Cuervo pints in one hand and a fierce knock-off Gabrielecorto Moltedo bag of emptied-out dignity in the other, but welcome to the new media. No matter how much I adore the people involved, I'd never steer you toward a Mongolian stinkbomb for the free drinks and pocket change, K?

And now, at last, here's a gaggle of awesome upcoming special-event spring parties. Farewell, Miss Ross, for now, and goddess bless you and the children and the children's children and the host with the guest list scrawled on a crumpled-up cocktail napkin in his other pants so everyone gets in free.

Where's my lime wedge,
Marke B.

► WED., MARCH 30

Salem Oh, hi, witch house? You've caused a lot of trouble among the no-labels crowd. But few can deny the gothic-gangsta spookiness of your haunted electronic sound. Michigan's Salem brings the crunky rap and fractured neo-Orff production, opens Soft Moon and Water Borders will hold the crowd spellbound.

8 p.m.-11 p.m., \$12.50 advance. 103 Harriet, SF. www.blasthaus.com

Stay Gold Five-Year Anniversary Five years already? Well, the crowd at this mad monthly queer-jam-centric dance-a-thon doesn't look a day over three — and has grown so huge that they're moving from the Make-Out Room to Public Works. With resident DJs Rapid Fire and Pink Lightning and guests Dr. Sleep, Pee Play, and Durt. 10 p.m., \$3 before 11 p.m., \$5 after. Public Works, 161 Erie, SF. www.publicsf.com

► THURS., MARCH 31

Ladies of the House NextAid Benefit All women on decks for a dubby-bubbly event in honor of National Women's History Month, benefiting NextAid, which helps out African women and youth. Icon, Dulce Vita, tamo, shOOey, and more. 7:30 p.m., \$10-\$20. Public Works, 161 Erie, SF. www.publicsf.com

7:30 p.m., \$10-\$20. Public Works, 161 Erie, SF. www.publicsf.com

► FRI., APRIL 1

Kool Keith and DJ Godfather Raunchy-out-rageous alien rapper meets Detroit king of booty tech? Plus two rooms full of glitchy bass and Chicago footwork? Pack me another bowl, because it's all coming true.

9 p.m.-3 a.m., \$18 adv, \$20. Club Six, 66 Sixth St., SF. www.clubsix1.com

► SAT., APRIL 2

Blessed Second Anniversary Deep and lovely house with that fantastically rich Oakland vibe — free monthly Blessed celebrates with Australian native DJ Vincent Kwok, who brings a sunny global soul perspective to the tables.

9 p.m., free. SomaR Bar, 1727 Telegraph, Oakl. Facebook: Blessed 2 Year

Emo Spring Break Hahaha, no sunshine for emos, ever, but plenty of fun and sing-along emo jams courtesy of awesome '90s retro night Debaser. Emo, screamo, and pop-punk gems await your mopey hairdo. The Knockout, 3223 Mission, SF www.facebook.com/debaser90s

Mount Kimbie Dominic Maker and Kai Campo, a.k.a. Mount Kimbie, are kings of thoughtful post-dubstep (and brought down Public Works last year). They'll float heavy at Mezzanine with sultry beat-col-lagist Shigeto, LA's Matthew David, DJ Dials, and more.

10 p.m., \$15 adv. Mezzanine, 444 Jessie, SF www.mezzaninesf.com

► SUN., APRIL 3

Beats For Japan A massive all-day dance community effort to raise funds for those affected by the recent disaster. DJs Mark Farina, Claude Von Stroke, Miguel Migs, Fred Everything, David Harness, Oliver Desmet, Julius Papp, and New Mondo turn it up and out. Be there.

2 p.m.-midnight, 10 suggested donation. Public Works, 161 Erie, SF. www.publicsf.com

► THURS., APRIL 7

Big Freedia The omnipotent transgender queen of genius New Orleans genre sissy bounce is going to show you all how to get Azz Everywhere with gin in your system. She played Oakland last year and was seriously on fire. With her smart musical compatriot Rusty Lazer.

9 p.m.-late., check website for price, Public Works, 161 Erie, SF. www.publicsf.com

7 Dirty Girls This one looks a clever corker. Curvicious Cabaret is putting on

this naughty tribute to comedian George Carlin's famous "Seven Words You Can Never Say on Television" skit. One hot lass performing a routine for each word equals "filthy, depraved, perverted, disgusting, and completely uncensored burlesque."

9 p.m., \$10. Blue Macaw, 2565 Mission, SF www.curviciouscabaret.com

► SAT., APRIL 9

Aprilween Yes, yes, every day is Halloween for us freaks — but not every night is a massive costume party at the monthly mashup Bootie party. So here you have it, Aprilween, with DJs Adrian and Mysterious D with guests Faroff and Squrrrl and live mashup band Smashup Derby. Plus crazy costume contest.

9 p.m., \$8 before 10, \$10 after. DNA Lounge, 375 11th St., SF. www.bootiesf.com

Justin Vivian Bond San Francisco's drag cabaret pride and joy, now slaying them (and scoring Tony noms) in New York City is releasing a new CD, *Dendrophile*, and bringing a truckload of talent to the Castro Theatre for a scenester's dream of a performance.

8 p.m.-11 p.m., \$25-\$65. Castro Theatre, 429 Castro, SF. www.castrotheatre.com

► WED., APRIL 13

DJ Kentaro + Japan benefit I am so delighted that actual vinyl turntables are making a comeback — but one glimpse of this Ninja Tune dude's mad scratch-collage skillness might send a generation running back to Serrato. Proceeds go to Global Givings Japan Earthquake and Tsunami Relief Fund

9:30 p.m.-late, \$10. Public Works, 161 Erie, SF. www.publicsf.com

► FRI., APRIL 15

Mary Ann Hobbs BBC Radio's undisputed queen of fractured beats and intel electronic dance comes back to the Bay — with a fanperson's wet-dream roster: Joy Orbison, Kode9, Roska, Gonjasufi (yes!), Lorn, Ghosts on Tape, and loads more. Sooo good.

10 p.m.-late, \$15 adv. 103 Harriet, SF. www.1015.com

Two for Japan: DJ David Harness, left, plays Beats for Japan (4/3), plus Fag Friday (4/22), Mighty Real (4/30) and Devotion (5/6). DJ Kentaro host his own Japan benefit (4/13).



Tensnake After a few false visa-issue starts, the German recombinant house prince brings his funky, fantastic, steamy, sing-a-long creations to Public Works. Coma Cat here we come!

9 p.m.–4 a.m., \$10 with Facebook RSVP. Public Works, 161 Erie, SF. Facebook: Tensnake Live!

► SAT., APRIL 16

Legowelt Absolutely smoking house with a classic mid-'80s feel from this Dutch "slam jack" artiste at a special installment of the rad Donuts! party. Also check out fellow headliners Miracles Club from Portland for more introspective early house-ish sounds and local spectacle-kinksters Tres Lingerie.

9:30 p.m.–3 a.m., \$5 before 10, \$10 after. Public Works, 161 Erie, SF. www.publicsf.com

► TUES., APRIL 19

Bomba Estereo Brash and sexy Colombian electro-cumbia (and rap) band have burned up dance floors and the YouTube's with hit "Fuego." New EP Ponte Bomb samples Technotronic's "Pump Up the Jam" to viral effect.

7:30 p.m., \$18. The Independent, 628 Divisadero, SF. www.theindependentsf.com

Magical Properties Tour 3 Wicked, knob-twisted abstract bass and visual blasts from L.A. dandy Daedelus, local mensch Shlohmo, and fab Brainfeeder Tokimonsta. The last two installments we're seriously banging, smoke up.

10 p.m., \$12. SOM, 2925 16th St., SF. www.som-bar.com

► THURS., APRIL 22

Lil B Who's ready to get based? You know you are or wish you were. Super-canny Based God Oakland rapper Lil B is probably reaching out to you right now through his 500 Twitter feeds, but I'm telling you about this gig anyway.

9 p.m., \$20 adv. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

The Tubesteak Connection Seventh Anniversary What started as a humble tribute to the gay bathhouse discos of the

past has, er, blossomed into a phenom-enon over the past lucky seven — as well as expanding its excellent musical scope, via DJ Bus Station John's sensitive yet probing ear, to become a "petri dish of the era's many styles." You'll still get hella laid by a mustachioed hottie and dance your keister off.

10 p.m., \$5. Aunt Charlie's Lounge, 133 Turk, SF.

► FRI., APRIL 22

Fag Friday Another installment of this wildly successful reunion of one of SF's best gay house parties. The beats get cunty and the family, young and younger, comes out for this one. Special guest Tedd Patterson brings some NYC shine, and residents David Harness and Juanita More turn the packed floor out.

10 p.m.–4 a.m., \$10. Public Works, 161 Erie, SF. www.publicsf.com

PantyRaid and Lowriderz Burning Man sleaze-step superstars return with a mighty rumble and bang to meld crunk and dubstep to an apocalyptic sensibility.

10 p.m.–4 a.m., \$15 adv. 103 Harriet, SF. www.1015.com

► SAT., APRIL 23

Wicked 20 Years of Disco Glory The actually legendary soundsystem has raved through two decades, deepening the original sound into the purely sublime. Celebrating with a full-moon howl will be the original crew: Garth, Jen, Markie, and Thomas. And you!

10 p.m.–7 a.m., \$20 adv. Mighty, 119 Utah, SF. www.mighty119.com

► SAT., APRIL 30

Mighty Real: Jellybean Benitez The Mighty Real classic house series at Mighty kicked off last month with Frankie Knuckles, and it was breathing room only (and fun!). This time another giant, Jellybean Benitez, joins resident DJ David Harness. Here's hoping he drops some wild freestyle.

10 p.m., \$10 adv.. Mighty, 119 Utah, SF. www.mighty119.com

Surefire Sound Tour Wonderful neo-grime, post-dubstep antics from this crew, bringing young phenom Ramadanman (very, very good), Zed Bias, and our very own Salva to the fore.

10 p.m., \$10 adv.. Public Works, SF. www.publicsf.com

► SUN., MAY 1

How Weird Street Fair Yay! It's the first of our major street fairs, which means I can finally run wild and free in my bunny suit, legally. Get stooped in a good way with tons of DJs, one of the best local vibes of the season, and totally WEIRD entertainment. Theme: "Mythical Realms." After-parties: galore.

Noon-8 p.m., donation requested. Howard and Second Streets, SF. www.howweird.org

Sunset Boat Party Always a tipsy-tyrvy winner on the high seas annually with Pacific Sound boys, Solar, Galen. Check www.pacificsound.net for details and guests.

► FRI., MAY 6

Devotion 10-Year Anniversary Good lord, has it really been that long for this former weekly Sunday night affair? It still sounds as fresh as ever, energetically house-y with a dash of Latin love, and even though founder DJ Ruben Mancias has relocated to NYC, there's always a heavy local vibe when he plays in town. With special guest David Morales, plus David Harness and Teejay Walton.

9 p.m.–late, \$10 adv. Mighty, 119 Utah, SF. www.mighty119.com

► SAT., MAY 7

Tim Xavier How much do I love monthly international live-set techno bonanza Kontrol at the EndUp? Thiiiiiii much, but a little bigger. May sees the Kontrol kids bringing in this intense Berlin musicmaker on the Clink label, who'll definitely keep the adrenaline level up.

10 p.m.–6 a.m., \$20. EndUp, 401 Sixth St., SF. www.rtheendup.com **SFBG**

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Travie McCoy plays Slim's Thurs/31. | COURTESY FUELED BY RAMEN

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 30

ROCK/BLUES/HIP-HOP

B Foundation, Katastro, Jahlectrik Bottom of the Hill. 9pm, \$10.
Careers, Le Mutant, Marmalade Mountain Hemlock Tavern. 9pm, \$6.
DOM, Heavy Hawaii, Melted Toys, EpicSauce. com DJs Rickshaw Stop. 8pm, \$10.
Ari Hest, Rosi Golan Café Du Nord. 8pm, \$15.
Katchafire, Tomorrows Bad Seeds Independent. 9pm, \$20.
Weapons of the Future, Tokyo Raid, Knives Knockout. 10pm, \$6.
Mary Wilson Yoshi's San Francisco. 8pm, \$35.
Mitch Woods Biscuits and Blues. 8pm, \$15.
Zodiac Death Valley, Preteen, Mata Leon Elbo Room. 9pm, \$7.

JAZZ/NEW MUSIC

Cat's Corner Savanna Jazz. 9pm, \$10.
Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Guerrilla Cabaret with Tom Shaw Trio Martuni's, Four Valencia, SF; www.dragatmartunis.com. 7pm.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Michael Parsons Trio Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

FOLK/WORLD/COUNTRY

Stevie Coyle Bazaar Café, 5927 California, SF; (415) 831-5620. 7pm.
Rose's Pawn Shop, All My Pretty Ones Red Devil Lounge. 8pm, \$6.
Matthew Santos, Chi McClean, Chris Gelbuda Hotel Utah. 8pm, \$10.
David Wagner Café Royale, 800 Post, SF; www.caferoyale-sf.com. 8pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Buena Onda Little Baobab, 3388 19th St., SF; (415) 643-3558. 10pm, \$3. Soul, funk, swing, and rare grooves with residents Dr. Musco and DJB.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; www.vesselfs.com. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

Salem, Water Borders, Whitch, Disco Shawn 103 Harriet, 1015 Folsom, SF; www.1015.com. 8pm, \$10.

Synchronize II Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 31

ROCK/BLUES/HIP-HOP

Alabama Mike Biscuits and Blues. 8 and 10pm, \$15.
B-Stars Amnesia. 9pm, \$5.
Dreamdate, Touch-Me-Nots, Elvis Christ Knockout. 9:30pm, \$6.
Dreamdate, Touch-Me-Nots, Elvis Christ Knockout. 9:30pm, \$6.
Frail Amoeba, 1855 Haight, SF; www.amoeba.com. 6pm, free.
Doug E. Fresh Yoshi's San Francisco. 8 and 10pm, \$20-26.
Brendan James and Matt White, Lauren Pritchard Red Devil Lounge. 8pm, \$12.
Kem, Timothy Bloom Warfield. 8pm, \$49.50-69.50.
Koalacaust, Steel Tigers of Death, King City Thee Parkside. 9pm, \$7.
Travie McCoy, Donnis, Black Cards, XV, Bad Rabbits Slim's. 7:30pm, \$18.
Route 66 Players Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Southeast Engine, Pancho-san, Tommy Carns Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Dominique Leone, Meotar, Headshear Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 9pm.
Organsm featuring Jim Gunderson and "Tender" Tim Shea Bollyhood Café. 6:30-9pm, free.
Pascal Bokar Band and Alan Benzie's Berklee College of Music Band Savanna Jazz. 7:30pm, \$10.
Stompy Jones Top of the Mark. 7:30pm, \$10.
"Tingel Tangel Club: Three Year Anniversary Party" Café Du Nord. 9pm, \$16-20. Cabaret with Ann Magnuson and Kristian Hoffman, Uni and Her Ukelele, Scotty the Blue Bunny, and more.

FOLK/WORLD/COUNTRY

Bluegrass and old-time jam Atlas Café. 8-10pm, free.
Prince Royce Regency Ballroom. 8pm, \$38.
"Twang! Honky Tonk" Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.

CONTINUES ON PAGE 38 »

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4/2 Spyrals, Outlaw, Th Mrcy Hot Sprngs, The Hypnotist Collectors (9PM) North American Scum (LCD Soundsystem tribute) (6PM)

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THURS/31 DANCE CLUBS

CONT>>

Bag Raiders, DJs Aaron Axelsen, Omar, and KidHack Rickshaw Stop. 9:30pm.
Base Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10. With Roger Sanchez.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
80s Night Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.

Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.
Wax Candy Showdown, 10 Sixth St, SF; www.showdownsf.com. 9pm, free. Disco, funk, house, and techno with Sergio, the Worker, André Lucero, and Travis Dalton.

FRIDAY 1

ROCK/BLUES/HIP-HOP

Ashford and Simpson Razz Room. 8pm, \$55.
Seth Augustus Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Ben, Ian, and Tom of Gomez Swedish American Hall (upstairs from Café Du Nord). 8pm, \$25.
Books on Tape, Downer Party, Nero Nava Bottom of the Hill. 10pm, \$10.
De La Soul Yoshi's San Francisco. 8 and 10pm, \$45.
Galactic, Cyril Neville, Corey Henry and Rebirth Brass Band Fillmore. 9pm, \$29.50.
Last Nova, Untied, Fever Charm, Distorted Harmony, Amply Hostile Slim's. 7:30pm, \$15.
Lenka, Greg Laswell Rickshaw Stop. 8:30pm, \$14.
Stung, Petty Theft Café Du Nord. 9:30pm, \$15.
"Thee Parkside Anniversary Party" Thee

Parkside. 9pm, free. With Glen Meadmore and His Hot Horny Born Again Revue.
Walken, Lozen, Dog Shredder, Pins of Light Hemlock Tavern. 9:30pm, \$8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

FOLK/WORLD/COUNTRY

BeauSoliel aves **Michael Doucet** Great American Music Hall. 8pm, \$25.
Head for the Hills Boom Boom Room. 9:30pm, \$10.
Rupa and the April Fishes, Rumen Sali Shopov and the Soul of the Mahala, Sani Rifati and Mahala Blaster, DJ Zeljko Independent. 9pm, \$20.
Tony Ybarra and Sonido Moreno Red Poppy Art House. 8pm, \$10-15.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Aural Fixation with Kool Keith Club Six. 9pm, \$15. Plus DJ Godfather, Dials, Prince Zammmy, and Ryury.
DJ Scott Cams Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.
ESL Music Showcase Public Works, 161 Erie, SF; www.publicsf.com. 10pm, \$15. With Rob Garza, Ancient Astronauts, and Afrolicious DJs.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.



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PHOTO: Lemi Ponifasio/MAU

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KATASTRO 8:30PM
JAHLEKTRIK DOORS \$8/10
 age: ALL

SOUTHEAST ENGINE THU. 3/31
PANCHO-SAN 8:30PM
TOMMY CARNS DOORS \$10
 age: 21+

BOOKS ON TAPE FRI. 4/1
 CD release
THE DOWNER PARTY 8:30PM
NERO NAVA DOORS \$10
 formerly known as Enne Enne age: ALL

HUNX AND HIS PUNX SAT. 4/2
 CD release
SHANNON AND THE CLAMS 8:30PM
GRASS WIDOW DOORS \$10
 age: ALL

ERIN BRAZILL TUE. 4/5
AND THE BRAZILLIONAIRES 8PM
ANNIE BACON DOORS \$8
& HER OSHEN age: 21+
LOVE AXE

A ROCKET TO THE MOON WED. 4/6
 VALENCIA • ANARBOR • RUNNER RUNNER

HYDROPHONIC THU. 4/7
 BURN RIVER BURN • ELECTRIC SHEPHERD

DANIELSON FRI. 4/8
 BATTLEHOOCH • HALF-HANDED CLOUD

POLLUX SAT. 4/9
 BONNIE DUNE • LITE BRITE

WHISKERMAN SUN. 4/10
 7 ORANGE ABC • MAGIC LEAVES

MOON DUO MON. 4/11
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 CLASSIC DISCO, FUNK, SOUL

THU 3/31 6PM FREE!
LADIES OF THE 80S
 W/ DJ CHOICE
 9:30PM NO COVER!
WEB OF SOUND
 W/ DJ JACKIE SUGARLUMPS

FRI 4/1 7:30PM \$7
LATE STAGE EMPIRE
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Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Mix-Up! 540 Club, 540 Clement, SF; www.540-club.com. 10pm, free. DJ Ben Abstrakt plays indie, new wave, dance, and more.
Oldies Night Knockout. 9pm, \$2-4. Doo-wop, one-hit wonders, and soul with DJs Primo, Daniel, and Lost Cat.
120 Minutes Elbo Room. 10pm, \$5-10. Witch house with DJs oOoOO, Whitch, Nako, and White Ring.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing Stud. 10pm, \$7. VivvyAnne

Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Strangelove Cat Club. 9:30pm, \$6. Goth, industrial, and plenty of surprises with DJs Tomas Diablo, Melting Girl, Mitch, and more.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 2

ROCK/BLUES/HIP-HOP

American Steel, Yi, Cat Party, Hanalei Three Parkside. 9:30pm, \$12.
Ashford and Simpson Rrazz Room. 7 and 9:30pm, \$55.
Baseball Project, Minus 5, Steve Wynn Slim's. 9pm, \$17.

Big Bang Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
De La Soul Yoshi's San Francisco. 8 and 10pm, \$45.
Doormats, Daisy Chain Three Parkside. 3pm, free.
Galactic, Cyril Neville, Corey Henry and Rebirth Brass Band Fillmore. 9pm, \$29.50.
Hunx and His Punx, Shannon and the Clams, Grass Widow Bottom of the Hill. 10pm, \$10.
Ivan Neville's Dumpstaphunk, Zigaboo Modeliste and the New Aahkesstra Independent. 9pm, \$22.
Nibblers Shine SF, 1337 Mission, SF; www.shinesf.com. 9pm.
Sex With No Hands Ireland's 32. 10pm, free.
Trophy Fire, I Was Totally Destroying It, Glass Trains Hemlock Tavern. 9:30pm, \$7.

JAZZ/NEW MUSIC

Marcus Shelby Trio Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 11am, \$5-15.

John Santos Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$19-60.

FOLK/WORLD/COUNTRY


"Americana Jukebox" Plough and Stars. 9:30pm, \$6-10. With Hang Jones and Susan James.
Hot Buttered Rum String Band with guests Great American Music Hall. 8pm, \$21.
Lee MacDougall Elbo Room. 6-9pm, \$10.
Belle Monroe and her Brewglass Boys, California Honeydrops, Windy Hill Bluegrass Band Café Du Nord. 9pm, \$12.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Bardot A Go Go's Serge Gainsbourg Birthday Dance Party Rickshaw Stop. 9pm, \$10. French pop.
Bootie SF DNA Lounge. 9pm, \$6-12. Mash-ups.
Bridge 2 Mighty. 10pm, \$10. Eclectic dance music with Deekline, Udachi, and Qdup Foundation.
Debaser Knockout. 9pm, \$5. Fly your flannel at this 90s alternative party with DJ Jamie Jams and EmDee.
DJ Duserock Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.
HeroesNHunks Truck, 1900 Folsom, SF; (415) 252-0306. 6pm. Superhero-themed party with an XXX twist.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Mount Kimble, Shigeto, Matthew David Mezzanine. 9pm, \$15.

CONTINUES ON PAGE 40 »



Sat 4.02 • 9pm
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SHIGETO + MATTHEW DAVID

mount kimbie

Sun 4.03 • 8pm
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Fri 4.08 • 9pm
MATTHEW DEAR

Sat 4.09 • 9pm
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04.16 Trentemoller
04.20 The Go! Team
04.24 Biz Markie
04.30 Bootie Prom
05.06 Dirtybird
05.07 Dirty Vegas
05.14 New Wave City
05.16 A-Trak + Kid Sister + Gaslamp Killer
05.28 Chillin'
06.04 BFD Pre-Party
06.25 Blackalicious

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COMPLAINTS, LYDIA & THE PROJECTS

4/15 - THE GR'UPS, SWANN DANGER,
STREET EATERS, HOUNDS AND
HARLOTS

4/21 - SUBHUMANS, M.D.C., VACUUM

4/29 - KOWLOON WALLD CITY,
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5/6 - EDDIE & THE HOT RODS,
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5/13 - SHEER TERROR, THE OLD FIRM
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2011
UPCOMING
EVENTS

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DAVID GREGORY

SATURDAY APR 02
COLD BLANK

FRIDAY APR 29
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<p>Wed, March 30 MARY WILSON of THE SUPREMES - the First Lady of Motown</p> <p>Thurs, March 31 DOUG E. FRESH The Human Beat Box!</p> <p>Fri-Sat, April 1-2 DE LA SOUL "Me, Myself and I"</p> <p>Sun, April 3 Bamahang Productions Presents DANG SHOW "Shiraz in Napa"</p> <p>Mon-Tues, April 4-5 SALIF KEITA "The Golden Voice of Africa"</p> <p>Wed, April 6 DONALD "D.C." CURRY Comedian of The Year</p> <p>Thurs, April 7 An Evening with RAUL MIDÓN</p> <p>Fri-Sat, April 8-9 LARRY GRAHAM & GRAHAM CENTRAL STATION Bassist from Sly & The Family Stone</p> <p>Sun, April 10 DAVID WILCOX</p>	<p>Wed, March 30 TRIO M. Featuring MYRA MELFORD, MARK DRESSER, TOM RAINEY</p> <p>Thurs, March 31 WILL CALHOUN'S NATIVE LANDS EXPERIENCE Featuring David Gilmore, Victor Bailey, Bennie Maupin</p> <p>Fri-Sun, April 1-3 STANLEY CLARKE</p> <p>Tues, April 5 CHICO PINHEIRO Jazz from Brazil</p> <p>Wed, April 6 JUNKO ONISHI TRIO with Dwayne Burno & Gregory Hutchinsn</p> <p>Thurs, April 7 KONA COFFEE KIHŌ'ALU TOUR A Taste of Kona Songs and History with Slack Key Guitar Masters GEORGE KUO, MARTIN PAHINUI & AARON MAHI</p> <p>Fri-Sun, April 8-10 EN VOGUE The Return to Yoshi's Oakland!</p> <p>Mon, April 11 OAKLAND TECH JAZZ ENSEMBLE & WESTLAKE JAZZ ENSEMBLE</p>

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SAT/2 DANCE CLUBS

CONT>>

Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Saturday Night Soul Party Elbo Room. 10pm, \$10. Soul with DJs Lucky, Phengren Oswald, and Paul Paul.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 3

ROCK/BLUES/HIP-HOP

Ashford and Simpson Razzz Room. 7pm, \$55. **A Day to Remember, Bring Me the Horizon, We Came as Romans, Pierce the Veil** Warfield. 7pm, \$27.

Ferraby Lionheart, Henry Wolfe, Charlie Wadhams Café Du Nord. 8pm, \$12.

Gears, Controllers, Poop Hemlock Tavern. 8:30pm, \$10.

Helmet, Saint Vitus, Crowbar, Kylesa, Red Fang, Howl, Atlas Moth Mezzanine. 8pm, \$25.

Middle Brother, Blake Mills Independent. 8pm, \$20.

Dorian Wood Viracocha, 998 Valencia, SF; (415) 374-7048. 8pm.

Young Prisms Knockout. 9pm, \$6.

JAZZ/NEW MUSIC

Daria Bliss Bar, 4026 24th St., SF; www.blissbarsf.com. 4:30pm, \$10.

Swing-out Sundays Milk Bar. 9pm, \$7-15. With beginner swing lessons.

"Switchboard Music Festival" Brava Theater, 2781 24th St, SF; www.switchboardmusic.com. 2-10pm, \$15-40. Marathon concert with Birds and Batteries, Causing a Tiger, Loren Chasse, Genie, Gojogo, and more.

Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Family Folk Explosion Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

Gentry Bronson, Rachel Efron, Kate Isenberg Yoshi's San Francisco Lounge. 8pm, \$7.

Dang Show Yoshi's San Francisco. 7pm, \$35.

Slow Poisoner, Naked and Shameless Thee Parkside. 4pm, free.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeperlot Necromos and c_death.

Dub Mission Elbo Room. 9pm, \$7. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest Kush Arora.

Gloss Sundays Trigger, 2344 Market, SF; (415)

551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 4

ROCK/BLUES/HIP-HOP

Saturn, KaeRo, Zutra El Rio. 7pm, \$7.

Seasick Steve Slim's. 7:30pm, \$15.

Witchburn, Betty White Hemlock Tavern. 6pm, \$5.

JAZZ/NEW MUSIC

Phil Manley, Sean Smith, Ava Mendoza Elbo Room. 9pm, \$10.

Lavay Smith Orbit Room, 1900 Market, SF; (415) 252-9525. 7-10pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

Elbo Room

WED 3/30 9PM \$7	ELBO ROOM PRESENTS ZODIAC DEATH VALLEY PRETEEN, MATA LEON
THU 3/31 9:30PM \$5	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJs/HOSTS: PLEASUREMAKER SEÑOR OZ
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SAT 4/2 10PM \$10	EARLY SHOW 6:30, \$10: LEE MACDOUGALL (U.K.) SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJs LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 4/3 9PM \$7	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP, J BOOGIE (DUBTRONIC SCIENCE/OM) SPECIAL SOUNDSYSTEM SET BY KUSH ARORA (SURYADUB, SUREFIRE, RLR)
MON 4/4 9PM \$8/\$10	ELBO ROOM PRESENTS PHIL MANLEY (OF TRANS AM) (THRILL JOCKEY), SEAN SMITH (CLOSING SET), AVA MENDOZA
TUE 4/5 9PM \$5	BRAZILIAN DANCE HITS, SAMBA, FORRO, BOSSA NOVA A BENEFIT FOR CAPOEIRA BRASIL (SAN FRANCISCO) WITH DJs DION & KWALA PLUS A CAPOEIRA DEMONSTRATION
WED 4/6 9PM \$8	ELBO ROOM PRESENTS AARON GLASS & FRIENDS THE MOWGLI'S, SUFIS
UPCOMING THU 4/7 AFROLICIOUS FRI 4/8 EARLY: LIT DEATH MATCH LATE: TREAT EM RIGHT: COLOMBIA SAT 4/9 TORMENTA TROPICAL SUN 4/10 DUB MISSION: DJ SEP	
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- Erma
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MONDAY 04/04
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- Open mic with
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- Gwyneth and Monko
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TUESDAY 5

ROCK/BLUES/HIP-HOP

Sarah Allner, Brian Weeber El Rio. 7pm, free.
Ryan Bisio, Gwyneth and Monko, Ben Jordan Hotel Utah. 8pm, \$10.
Erin Brazill and the Brazillionaires, Annie Bacon and Her Oshen, Love Axe Bottom of the Hill. 8:30pm, \$8.
British Sea Power, A Classic Education, Sporting Life Independent. 8pm, \$16.
Crackerjack Highway, Fulton and 44th Rickshaw Stop. 7pm, \$12. Benefit for Boys Hope Girls Hope of San Francisco.
Das Butcher, Rodney J. Cooper, Chronox Hemlock Tavern. 9pm, \$5.
Donion, Outlaws and Preachers 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.
Giant Panda Guerilla Dub Squad, Kevin Kinsella Café Du Nord. 9pm, \$12.
Talib Kweli Fillmore. 8pm, \$28.50.
Sydney Ducks, Face the Rail, Go Time, DJ Mackiveli, DJ Taypoleon Knockout. 8:30pm, \$5.
Yeallow, Secret Secretaries, General Bye Bye, Interchangeable Hearts Kimo's. 9pm.
Pete Yorn, Ben Kweller, Wellspring Regency Ballroom. 8pm, \$30.

DANCE CLUBS

Benefit for Capoeira Brasil Elbo Room. 9pm, \$5. Brazilian dance hits, samba, and more with DJs Dion and Kwala.
Boomtown Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 9pm, free. DJ Mundi spins roots, ragga, dancehall, and more.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubuck spinning house. **SFBG**

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STARRY PLOUGH



Sharp, fun, and smartly staged: SF Playhouse's *Wirehead*.

PHOTO BY JESSICA PALOPOLI

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

» **Geezer** Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-50. Opens Thurs/31. Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through May 1. The Marsh presents a new solo show about aging and mortality by Geoff Hoyle.

ONGOING

» **Caliente** Pier 29, The Embarcadero; 438-2668, www.love.zinzanni.org. \$117-145. Wed-Sat, 6pm; Sun, 5pm. Open-ended. Teatro Zinzanni presents a new production conceived in San Francisco.

Lady Grey (in ever lower light) EXIT on Taylor, 277 Taylor; (800) 838-3006, www.brownpapertickets.com. \$15-50. Thurs-Sat, 8pm; Sun, 5pm. Through April 10. Cutting Ball Theater presents the Bay Area premiere of three short plays by Will Eno.

M. Butterfly Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$20-28. Thurs-Sat, 8pm (also April 3 and 10, 7pm). Through April 16. Custom Made Theatre presents David Henry Wang's award-winning play.

» **Obscura: A Magic Play** Exit Studio, 156 Eddy; 673-3847, www.sffringe.org. \$20-25. Fri-Sat, 8pm. Through April 16. Christian Cagigal is back with the magical. Over the last several years, the popular Bay Area writer/performer has developed a series of dramatically structured magic shows (the most recent being the autobiographical *Now and at the Hour*), each a different attempt at blending expert prestidigitation with elements of narrative theater. Tightly focused and deliberately small-scale, *Obscura* is in some ways his most successful foray yet. In the Exit Theater's new studio space, Cagigal with occasional help from his audience unfolds a series of sly Gothic stories combined with extremely clever, sometimes dementedly playful card and coin tricks—the majority a collection of favorite pieces from other magicians—all played out

on a delicately managed little table augmented by overhead projection (a set-up that offers various visual opportunities, including use of title cards). Rapid-fire narration (occasionally indistinct but generally articulate) and a laid back, slightly mischievous demeanor combine here with consummate skill in an intimate and very enjoyable evening of crafty little tales. If there's an overarching theme, it probably has something to do with human folly, the persistence of mystery, and the devil, but then any good fable involving a deck of cards probably should. (Avila)

» **The Oldest Profession** Brava Theater, 2781 24th St; 647-2822, www.brava.org. \$10-25. Brava Theater presents a play by Paula Vogel, directed by Evren Odickin. Who says tricks are for kids? Five elderly women of the night (Linda Ayres-Frederick, Lee Brady, Tamar Cohn, Cec Levinson, Patricia Silver) converge by day at a park bench to swap stories, cavil, and defend their turf amid a changing world and one or two last hurrahs in Brava Theater's production of Paula Vogel's 1988 play about sex work, aging, and class solidarity. The subject matter is ripe, but the drama feels somewhat undeveloped. Although consciously set on the cusp of the Reagan era—an era culminating now in roiling confrontations everywhere you look—this fitfully amusing if generally well-acted and enjoyable feminist drama-cum-floorshow gives only a gentle political bite, preferring the tickle and caress of heartfelt comedy centered on the seeming incongruity of streetwise matrons. As the group dwindles, each final bow comes as a sexy and/or raunchy swan song—highlights of the evening—accompanied with Old New Orleans ambience by Angela Dwyer's jaunty upright piano. It's a bit like Cabaret meets *Going in Style*, and as directed by Evren Odickin makes for a short but sweet ride. (Avila)

Party of 2 — The New Mating Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.partyof2themusical.com. \$27-29. Fri, 9pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

» **Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

Regrets Only New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through Sun/3. New Conservatory Theatre

presents a play by Paul Rudnick, directed by Andrew Nance.

7 Sins...One More Time! EXIT Theatre, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$25-40. Fri-Sat, 8pm. Through April 10. James Judd's long-running comedy hit has a return engagement.

Shopping! The Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.shoppingthemusical.com. \$27-29. Sat, 8pm. Open-ended. A musical comedy revue about shopping by Morris Bobrow.

» **Wirehead** SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-50. Tues-Wed, 7pm; Thurs-Fri, 8pm; Sat, 3 and 8pm. Through April Perfectionism's ruthless class dimensions come to the fore in SF Playhouse's smart, fun, and sharply staged Bay Area premiere about the super-smart posthumans of the near future, and the rest of us. A shady China-based conglomerate with a name that sounds like Sin-Tell sells a scintillating if dangerous procedure for those already well connected: a hardwire boost to the neural circuitry that gives the recipient more than an edge on the competition and something just shy of godlike powers. Two friends and colleagues in a banking firm (Craig Marker and Gabriel Marin) and their variously class-marked but equally ambitious girlfriends (Lauren Grace and Madeleine H.D. Brown) are all drawn into this cyborgian gold rush, and it gets sticky in more ways than one, as meanwhile a brash local DJ named RIP (Scott Coopwood) raps sardonically over the air-waves about this latest twist in an old game. SF Playhouse's Susi Damilano directs a charismatic cast (including a terrific Cole Alexander Smith in a related series of frenetic roles) in Matt Benjamin and Logan Brown's culture-jamming riposte to tech-mad humanist hogwash about Progress. It gets you thinking. (Avila)

BAY AREA

Free Range Thinking Marsh Berkeley. TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Through April 9. The Marsh

Berkeley presents a new comedic solo show by Robert Dubac.

The Iliad Berkeley City Club, 1802 Fairview, Berk; (510) 698-4030. \$12-24. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/3. Inferno Theatre Company presents an adaptation of Homer's ancient tale.

Narnia: The Lion, the Witch, and the Wardrobe Berkeley Playhouse, 2640 College; (510) 845-8542, www.berkeleyplayhouse.org. \$15-33. Call for dates and times. Through Sun/3. Berkeley Playhouse presents a musical fantasy based on the C.S. Lewis story.

The North Pool TheatreWorks at Lucie Stern Theater, 1305 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$24-67. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Sun/3. TheatreWorks presents a psychological thriller by Rajiv Joseph.

Not a Genuine Black Man The Marsh Berkeley,

TheaterStage, 2120 Allston Way, Berk; 826-5750, www.themarsh.org. \$20-35. Thurs, 7:30pm. Through Thurs/31. Brian Copeland's one-man show returns to the stage.

» **Ruined** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$29-73. Call for dates and times. Through April 10. Berkeley Rep presents Lynn Nottage's Pulitzer-winning play about the lives of women in Africa.

Singing at the Edge of the World The Cabaret at The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.brownpapertickets.com. \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Through April 16. The Marsh presents a one-man show by Randy Rutherford.

World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; 1-800-838-3006, www.themarsh.org. \$8-11. Sun, 11am. Through Sun/3. The Amazing Bubble Man extends the bubble-making celebration. **SFBG**

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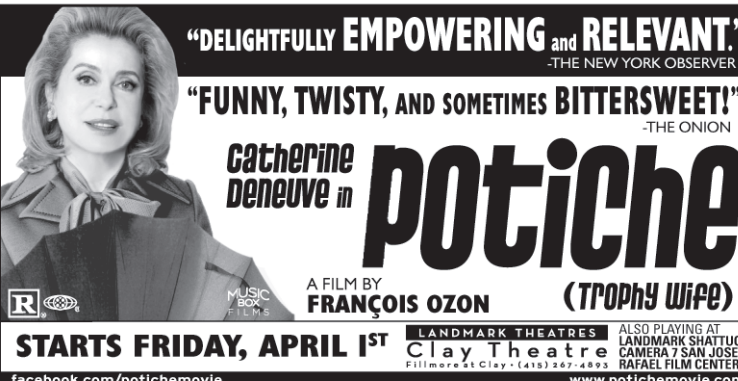
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A black and white movie poster for the film *Potiche*. On the left is a portrait of Catherine Deneuve, smiling, wearing a dark coat with a light-colored scarf. The background is dark. Text is arranged in a grid-like fashion around the portrait and at the bottom.

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[illegible]

Make friends with the gangly mod multitudes of Jay Howell at this art and tattoo world impresario's 111 Minna zine release party (Fri/1)

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

your free on. Who knows what treasures you'll find! Plus, you're helping to keep good, usable stuff out of landfills.

Rise Japan Gallery Heist, 679 Geary, SF; www.galleryheist.com, www.kokorostudio.com. 7pm-midnight, free. In response to the devastating disaster that has struck Japan, Heist Gallery is teaming up with their neighbors Kokoro Studios for a salon-style art exhibition and a reasonably priced sale — everything will be priced at \$100 or less — where 100 percent of the proceeds will go to Give2Asia, a relief fund for Japan. Artists donating their work to the cause include Akko Terasawa, Ryan McGinness, Superdeux, and more, with artists being added daily.

Hard French El Rio, 3158 Mission, SF; www.hardfrench.com. 3-8pm, \$7 including free BBQ from 3-5pm. Everyone's favorite queer soul dance party made some improvements to this month's installment worth noting. Oh, the usual sweet sounds of yesteryear, artery-clogging BBQ, and babe-a-licious go-go dancers will remain the same, however to reduce that dreaded line down the block, the good folks at El Rio have decided to open the gates of soul an hour early. Now you may get yourself situated well in time for the music to begin at 3pm. They have also added a second bar out back and included a \$1 coat check. Smart!

WEDNESDAY 30

Decent Exposure Project One, 251 Rhode Island, SF; (415) 938-7173, www.ptsf.com. 6pm, free. Whether you make stuff or just like other people's cool art-things, everyone is welcome to take part in this art swap and sale. An exciting list of local participating artists are highlighted including Matt Furie, Sam Snowden, and Audrey Erickson, as well as a slew of other talents, so support local art and stock up on zines, prints, stickers and other goodies.

FRIDAY 1

Jay Howell zine release party 111 Minna, SF; www.punksgitcut.blogspot.com, www.111minnagallery.com. 5pm, free. Celebrate the release of multi-talented California-based artist Jay Howell's new zine *Punks Git Cut* at a party thrown by Unplano Books and Last Gasp. A ton of zines, original Howell t-shirts, and other fun surprises will be available for purchase.

Lawrence Waters solo show Station 40, 3030B Valencia, SF; www.station40events.wordpress.com. 7-10pm, free. Tonight, attend Lawrence Waters first solo art show, which happens to double as a fundraising event for his tattoo business. All artwork will be priced to meet anyone's means, so come on out and help support this pillar of the tattoo community.

St. Stupid's Day parade Meet at Justin Herman Plaza, Embarcadero and Market, SF; www.ststupid.com. 12-2pm, free. Get stupid today. Whether that means dressing up in a silly and satirical costume or getting hyphy like Mac Dre is up to you, but craziness is always more fun – and slightly less creepy – when done en masse. Meet at Justin Herman Plaza and parade around to such "stupid" places as the Federal Reserve and The Tomb of the Stupid (i.k.a. 101 California, the home of several financial institutions). Check the admittedly flaky event website for further – er, confusing – details.

SATURDAY 2

Free-cycle for the planet Lake Merritt Amphitheater, Lakeshore and Grand, Oakl.; www.eastbayfreeschool.wikia.com. Noon-4pm, free. East Bay Hella Free Day is the ultimate swap meet where everything is, well, hella free. Bring whatever you want to get rid of and come get

SUNDAY 3

Cesar Chavez community health celebration
Healthy Hearts Youth Market Garden at the Dover Street Park, 57th St. and Dover, Oakl.; www.phatbeetsproduce.com. Noon-3pm, free. Celebrate the legacy of Cesar Chavez, the American farm worker and activist who helped found the National Farm Workers Association, at this day-long celebration featuring speakers, Aztec ceremonies, a mural installation, cooking demonstrations, and much more. This event is organized by Phat Beets, a non-profit connecting urban communities to local and healthy produce.

TUESDAY 5

Bad ass Ben Thompson in town The Booksmith, 1644 Haight, SF; 7:30pm, free. Ben Thompson, creator of the website *Badass of the Week*, a guide to the most epic heroes of the world has ever known – including Hideaki Akaiwa, the dude who recently scuba-dived through the tsunami in Japan to save his wife and mother – will be presenting his new book *Badass: The Birth of a Legend* and telling even more stories of incredible ass-kickery. Oh yeah, and there will be free food and wine. Who's down? **SFBG**



A rebellious tire comes to life in *Rubber*, out Fri/1.

PHOTO COURTESY OF MAGNET RELEASING

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

» **The Elephant in the Living Room** Or, the mountain lion in the kitchen. The gaboon viper in the garage. Americans are crazy enough without needing to keep dangerously exotic pets, but keep them they do, as director Michael Webber discovers in this surprisingly emotional documentary. The film focuses on a pair of Ohio men: the fearless, big-hearted Tim Harrison, a cop and firefighter who's also the point person when a cast-off or escaped pet's in a jam; and Terry Brumfield, weakened by depression and the effects of a lingering truck accident, who keeps a pair of fully-grown lions in a dilapidated cage in his junk-strewn yard. As Tim tends to his real-life superhero duties (including going incognito to an exotic pet show and purchasing the deadliest snake on offer, then taking it to a venom lab where it's put to work saving lives), Terry worries over the continued care of his prized pets, who he sees as family members. The two men inevitably meet, and their relationship is the heart of Webber's film, which touches on the more sensational aspects of wild-animal ownership via news reports (remember that chimpanzee who ate that woman's face off?) while never making Terry out to be a villain. On a more selfish note, here's hoping any puff adder habitats in my neighborhood remain *securely* latched. (1:43) *Four Star*. (Eddy)

Hop Comedy about a live-action guy tangling with an animated Easter bunny, from the same director who made *Alvin and the Chipmunks* (2007) and *Garfield: A Tail of Two Kitties* (2006). (1:30) *Presidio*, *Shattuck*. **Insidious** *Saw* (2004) and *Paranormal Activity* (2007) creators join forces for this PG-13 horror movie about a family whose young son is menaced by evil spirits. (1:42)

Miral *Slumdog Millionaire* (2008) beauty Freida Pinto stars in Julian Schnabel's drama about an orphan girl growing up amid Israel-Palestine unrest. (1:42) *Embarcadero*.

» **Orgasm, Inc.** Liz Canner's doc begins as she's hired to do some editing work for a drug company in need of a loop of erotic videos to excite the women who're testing its latest invention: a cream targeting so-called "Female Sexual Dysfunction." As it turns out, basically everyone with a lab is frantically trying to develop a female Viagra; potential profits could rake in billions. Canner's intrigued enough to leave the porn-editing bay and further investigate the race to scientifically calculate exactly what women need to achieve orgasm. Of course, it's not as simple as what men need — though that doesn't stop pharmaceutical giants from pushing potentially harmful drugs, inventors from convincing women to get invasive operations to test something called the "Orgasmatron" (note: Woody Allen not included), surgeons from pimping scary "genital reconstruction

surgery," or TV doctors from defining what a "normal" woman's sex life should be. San Francisco's own Dr. Carol Queen is among the inspiring experts interviewed to help cut through all the big-money bullshit; she'll be part of a panel discussion after the film's Monday, April 4, 6:45 p.m. show. Director Canner will appear Saturday, April 2, from 8:30-9:30 p.m. at Good Vibrations (www.goodvibes.com) on Valencia Street. (1:19) *Roxie*. (Eddy)

» **Rubber** This starts out just on the right side of self-conscious prank, introducing a droll fourth-wall-breaking framework to a serenely surreal central conceit: An old car tire abandoned in the desert miraculously animates itself to commit widespread mayhem. Credit writer-director-editor-cinematographer-composer Quentin Dupieux for an original concept and terrific execution, as our initially wobbly antihero wends its way toward civilization, discovering en route it can explode (or just crush) other entities with its "mind." Which this rumbling black ring of discontent very much enjoys doing, to the misfortune of various hapless humans and a few small animals. Rubber is an extended Dadaist joke that has adventurous fun with filmic and genre language. Beautifully executed as it is, the concept tires (ahem) after a while, reality-illusion games and comedic flair flagging by degrees. Still, it's so polished and resourceful a treatment of an utterly peculiar idea that no self-respecting cult film fan will want to say they didn't see this during its initial theatrical run. (1:25) *Lumiere*. (Harvey)

» **Source Code** A post-9/11 *Groundhog Day* (1993) with explosions, *Inception* (2010) with a heart, or *Avatar* (2009) taken down a notch or dozen in Chicago — whatever you choose to call it, *Source Code* manages to stand up on its own wobbly Philip K. Dick-inspired legs, damn the science, and take off on the wings of wish fulfillment. "Cause who hasn't yearned for a do-over — and then a do-over of that do-over, etc. We could all be as lucky — or as cursed — as soldier Colter Stevens (Jake Gyllenhaal), who gets to tumble down that time-space rabbit hole again and again, his consciousness hitching a ride in another man's body, while in search of the bomber of a Chicago commuter train. On the upside, he gets to meet the girl of his dreams (Michelle Monaghan) — and see her getting blown to smithereens again and again, all in the service of his country, his commandercum-link to the outside world (Vera Farmiga), and the scientist masterminding this secret military project (Jeffrey Wright). On the downside, well, he gets to do it over and over again, like a good little test bunny in pinball purgatory. Fortunately, director Duncan Jones (2009's *Moon*) makes compelling work out of the potentially ludicrous material, while his cast lends the tale a glossed yet likable humanity, the kind that was all too absent in *Inception*. (1:33) *Marina*. (Chun)

Super Rainn Wilson stars in this superhero spoof from James Gunn (2006's *Slither*). (1:36) *Embarcadero, California*. (Chun) **Trophy Wife** When we first meet Catherine Deneuve's Suzanne — the titular trophy wife (or *potiche*) of Francois Ozon's new airspun comedy — she is on her morning jog, barely

CONTINUES ON PAGE 46 »

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OPENING

CONT>>

breaking a sweat as she huffs and puffs in her maroon Adidas tracksuit, her hair still

in curlers. It's 1977 and Suzanne's life as a bourgeois homemaker in a small provincial French town has played out as smoothly as one of her many poly-blend skirt suits: a devoted mother to two grown children and loving wife who turns a blind eye to the

philandering of husband Robert (Fabrice Luchini), Suzanne is on the fast track to comfortable irrelevance. All that changes when the workers at Robert's umbrella factory strike and take him hostage. Suzanne, with the help of union leader and old flame Babin (Gerard Depardieu, as big as a house), negotiates a peace, and soon turns around the company's fortunes with her new-found confidence and business savvy. But when Robert wrests back control with the help of a duped Babin, Suzanne does an Elle Woods and takes them both on in a surprise run for political office. True to the film's light *théâtre de boulevard* source material, Ozon keeps things brisk and cheeky (Suzanne sings with as much ease as she spouts off Women's Lib boilerplate) to the point where his cast's hammy performances start blending into the cheery production design. Satire needs an edge that *Trophy Wife*, for all its charm, never provides. (1:43) Clay, Shattuck, Smith Rafael. (Sussman)

ONGOING

The Adjustment Bureau (1:39) *Four Star*, 1000 Van Ness, Piedmont, Presidio, SF Center, Shattuck, Sundance Kabuki.

» **Battle: Los Angeles** (1:57) 1000 Van Ness, Shattuck.

» **Black Swan** (1:50) Red Vic.

» **Carancho** What *Psycho* (1960) did for showers this equally masterful, if far more bloody, neo-noir is bound to do for crossing the street at night. Argentine director Pablo Trapero has spun his country's grim traffic statistics (the film's opening text informs us that more than 8,000 people die every year in road accidents at a daily average of 22) into a Jim Thompson-worthy drama of human ugliness and squandered chances. Sosa (Ricardo Darín of 2009's *The Secret in Their Eyes*) is the titular "carancho," or buzzard, a disbarred lawyer-turned-ambulance chaser who swoops down on those injured in road accidents on behalf of a shady foundation that fixes personal injury lawsuits. It's only a matter of time before

he crosses paths with and falls for Lujan (a wonderful Martina Gusman, also of Trapero's 2008 *Lion's Den*), a young ambulance medic battling her own demons and a grueling work schedule. A May-December affair begins to percolate until Sosa botches a job and incurs the wrath of the foundation, kicking off a chain reaction that only leads to further tragedy for him and his newfound love. Trapero keeps a steady hand at the wheel throughout, deftly guiding his film through intimate scenes that lay bare Lujan's quiet desperation and Sosa's moral ambivalence as well as genuinely shocking moments of violence. The Academy passed over *Carancho* as one of this year's nominees for Best Foreign Language Film, but Hollywood would do well to learn from talent like Trapero's. (1:47) Lumiere, Shattuck. (Sussman)

» **Cedar Rapids** (1:26) *California*, *Four Star*, *Sundance Kabuki*.

Certified Copy Abbas Kiarostami's beguiling new feature signals "relationship movie" with every cobblestone step, but it's manifestly a film of ideas — one in which disillusionment is as much a formal concern as a dramatic one. Typical of Kiarostami's dialogic narratives, *Certified Copy* is both the name of the film and an entity within the film: a book written against the ideal of originality in art by James Miller (William Shimell), an English pedant fond of dissembling. After a lecture in Tuscany, he meets an apparent admirer (Juliette Binoche) in her antique shop. We watch them talk for several minutes in an unbroken two-shot. They gauge each other's values using her sister as a test case — a woman who, according to the Binoche character, is the living embodiment of James' book. Do their relative opinions of this off-screen cipher constitute characterization? Or are they themselves ciphers of the film's recursive structure? Kiarostami makes us wonder. They begin to act as if they were married midway through the film, though the switch is not so out of the blue: Kiarostami's narrative has already turned a few figure-eights. Several critics have already deemed *Certified Copy* derivative of many other

elliptical romances; the strongest case for an "original" comes of Roberto Rossellini's *Voyage to Italy* (1954). The real difference is that while Rossellini's masterpiece realizes first-person feelings in a third-person approach, Kiarostami stays in the shadow of doubt to the end. (1:46) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Goldberg)

Desert Flower (2:00) *Sundance Kabuki*.

Diary of a Wimpy Kid: Rodrick Rules (1:36) 1000 Van Ness.

Even the Rain (1:44) *Balboa*, *Opera Plaza*.

I Am (1:16) *Shattuck*.

» **The Illusionist** (1:20) *Four Star*, *Opera Plaza*.

Inside Job (2:00) *Opera Plaza*.

» **Jane Eyre** (2:00) *Albany*, *Embarcadero*, *Piedmont*, *Sundance Kabuki*.

Kill the Irishman (1:46) *SF Center*.

The King's Speech (1:58) *Empire*, 1000 Van Ness, Piedmont, Shattuck, Sundance Kabuki.

» **Last Lions** (1:28) *Opera Plaza*.

» **Limitless** (1:37) 1000 Van Ness, Presidio, SF Center.

» **The Lincoln Lawyer** (1:59) *Balboa*, *Marina*, 1000 Van Ness, SF Center, Sundance Kabuki.

Mars Needs Moms (1:28) 1000 Van Ness.

The Music Never Stopped (1:45) *Shattuck*, *Sundance Kabuki*.

» **Of Gods and Men** (2:00) *Albany*, *Lumiere*.

Paul (1:44) 1000 Van Ness.

» **Phil Ochs: There But For Fortune** (1:38) *Balboa*, *Smith Rafael*.

» **Queen of the Sun: What Are the Bees Telling Us?** There are plenty of docs out there detailing the slow decline of the human race — self-inflicted decline, that is, thanks to our disregard for long-term environmental damage caused by our greedy, polluting ways. But unlike the recent *Carbon Nation* (2010), for example, which took a broad look at renewable energy, *Queen of the Sun* studies a far more specific issue. A tiny one, in fact: the size of a honeybee. Of course, as the movie points out, this honeybee-sized disaster is actually a *global* disaster in the making. The latest from Taggart Siegel, director of 2005's *The Real Dirt on Farmer John*, investigates the global bee crisis, talking to numerous beekeepers and scientists to discover why bees are disappearing, how their mass-vanishing act affects the food chain, and what (if anything) can be done before it's too late. Creative animation and quite a few characters (including a shirtless French guy who tickles his hive with his graying mustache) keep *Queen of the Bees*

CONTINUES ON PAGE 48 >>

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ONGOING
CONT. »

from feeling too much like a lecture; in fact, it's quite an eye-opener. You'll think twice before ever swatting another bee. (1:23) *Roxie*. (Eddy)

Rango (1:47) *Empire*, *Presidio*, *1000 Van Ness*, *Sundance Kabuki*.

Red Riding Hood (1:38) *1000 Van Ness*, *SF Center*.

Sucker Punch If steampunk and Call of Duty had a baby, would it be called Baby Doll? That seems to be the question posed by director-cowriter Zack Snyder with his latest edge-skating, CGI-laden opus. Neither as saccharine and built-for-kids as last year's *Legend of the Guardians*, nor as doomed and gore-besotted as 2006's *300*, *Sucker Punch* instead reads as a grimy Grimm's fairy tale built for girls succored on *otaku*, Wii, and

suburban pole dancing lessons. Already caught in a thicket of storybook tropes, complete with a wicked stepfather and vulnerable younger sister, Baby Doll (Emily Browning) is tossed into an asylum for wayward girls, signed up for a lobotomy that's certain to put her in la-la land for good. Fortunately she has a great imagination — and a flair for disassociating herself from the horrors around her —and the scene suddenly shifts to a bordello-strip club populated by such bad-girls-with-hearts-of-gold as Sweet Pea (Abbie Cornish) and sister Rocket (Jena Malone). There Baby Doll discovers yet another layer in the gameplay: like a prospective hooper in *Dancing with the Stars*, she must dance her way to the next level or next prize — while deep in her imagination, she sees herself battling giant samurai, robot-zombie Nazis, dragons, and such, assisted by the David Carradine-like, cliché-spouting wise man (Scott Glenn) and accompanied by an inspiring score that includes Björk's "Army

of Me" and covers of the Pixies and Stooges. Things take a turn for the girl gang-y when she recruits Sweet Pea, Rocket, and other random stripper-'hos (Vanessa Hudgens and *Real World* starlet Jamie Chung) in her scheme to escape. Why bother, one wonders, since Baby Doll seems to be a genuine escape artist of the mind? The ever-fatalistic Snyder obviously has affection for his charges: when the shadows inevitably close in, he delicately refrains from the arterial spray as the little girls bite the dust in what might be the closest thing to a feature-length anime classic that Baz Luhrmann would give his velvet frock coat to make. (2:00) *Empire*, *1000 Van Ness*, *Presidio*. (Chun)

» **Win Win** Is Tom McCarthy the most versatile guy in Hollywood? He's a successful character actor (in big-budget movies like 2009's *2012*; smaller-scale pictures like 2005's *Good Night, and Good Luck*; and the final season of *The Wire*). He's an Oscar-nominated screenwriter (2009's *Up*). And he's the writer-director of two highly acclaimed indie dramas, *The Station Agent* (2003) and *The Visitor* (2007). Clearly, McCarthy must not sleep much. His latest, *Win Win*, is a comedy set in his hometown of New Providence, N.J. Paul Giamatti stars as Mike Flaherty, a lawyer who's feeling the economic pinch. Betraying his own basic good-guy-ness, he takes advantage of a senile client, Leo

(Burt Young), when he spots the opportunity to pull in some badly-needed extra cash. Matters complicate with the appearance of Leo's grandson, Kyle (newcomer Alex Shaffer), a runaway from Ohio. Though Mike's wife, Jackie (Amy Ryan), is suspicious of the taciturn teen, she allows Kyle to crash with the Flaherty family. As luck would have it, Kyle is a superstar wrestler — and Mike happens to coach the local high school team. Things are going well until Kyle's greedy mother (Melanie Lynskey) turns up and starts sniffing around her father's finances. Lessons are learned, sure, and there are no big plot twists beyond typical indie-comedy turf. But the script delivers more genuine laughs than you'd expect from a movie that's essentially about the recession. (1:46) *Bridge, California*, *SF Center*. (Eddy)

Winter in Wartime (1:43) *Embarcadero, Shattuck, Smith Rafael*.

REP PICKS

Fat, Sick & Nearly Dead Joe Cross appears in person for a special screening of his weight-loss documentary; visit www.bal-boamovies.com for details and advance tickets. (1:40) *Balboa*.

» **Some Girls Do, The President's Analyst** This last double bill in the Vortex Room's March of vintage espionage offers something silly and something sublime. The former is

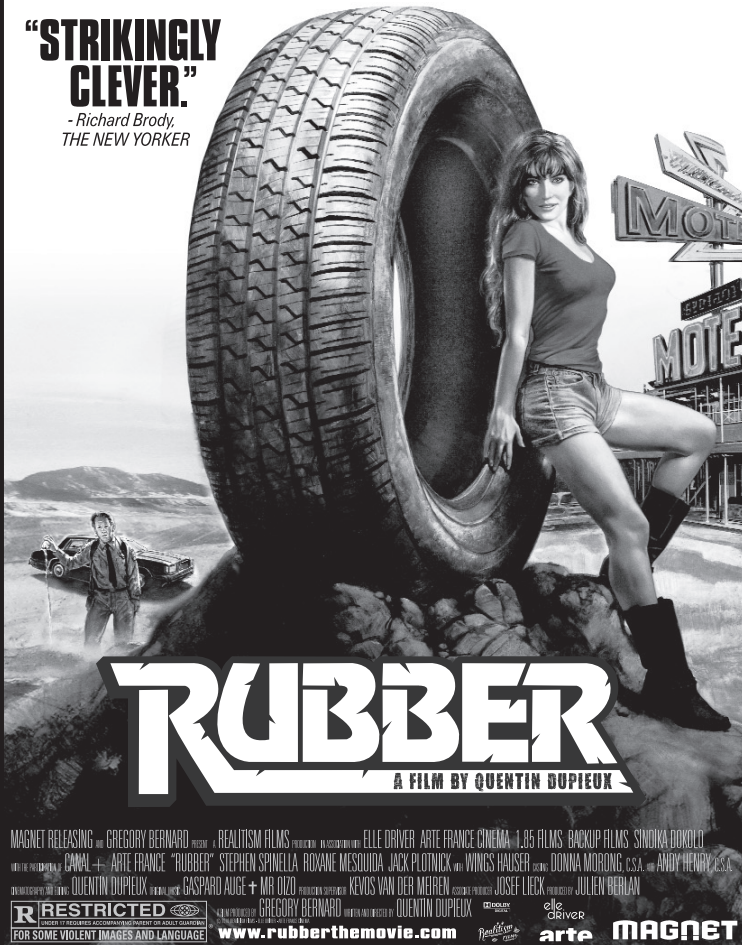
journeyman U.K. director Ralph Thomas' 1969 feature, a slick 007 knockoff with Richard Johnson — a homelier Sean Connery lookalike — being pursued far and wide by foes of "the world's first supersonic airliner." Plus a lot of sexy girls, natch, including Ohio-born starlet Synde Rome — whose stunning filmography would include roles opposite Marty Feldman, David Bowie, and *The Pumaman* (1960), not to mention a Polanski movie — as miniskirted twit "Flicky," and Israeli bombshell Daliah Lavi. The semi-spoof no doubt taxed the finances of Rank Organization, that British studio remembered for its musclemen-striking-gong logo, which had missed out on the Bond bonanza. It's enjoyably dated disposable entertainment. By contrast, 1967's *The President's Analyst* by writer-director Theodore J. Flicker, whose non-promotion to the status of Woody Allen or Mel Brooks deprived us of unimaginable comic gold, is possibly the greatest of all 1960s movie satires. A marvelous James Coburn plays the title figure, whose privileged access to the Oval Office results in tracking by assassins worried he "knows too much," to the free world's peril. Parodying everything from spy flicks to emergent hippie culture, it's an undervalued classic you'll remain unacquainted with at your peril. *Vortex Room*. (Harvey) **SFBG**

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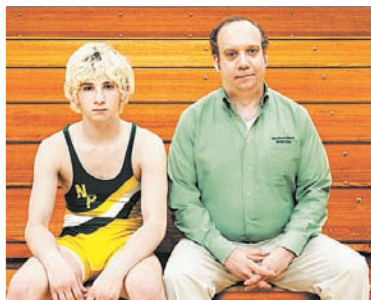
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www.cafilm.org, \$6.50-15. **Certified Copy** (Kiarostami, 2010), Wed-Thurs, call for times. **Phil Ochs: There But For Fortune** (Bowser, 2010) Wed-Thurs, call for times. **Winter in Wartime** (Koolhoven, 2009), call for dates and times. **The Storm That Swept Mexico** (Teles and Ragin, 2011), Thurs, 7. **Trophy Wife** (Ozon, 2010), April 1-7, call for times.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; (415) 263-8760. \$7. "From the Wild West to Outer Space: East German Films." **Hot Summer** (Hasler, 1968), Thurs, 7.

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MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: French Twist:" **Irma Vep** (Assayas, 1996), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema: Fantasy

Films and Realms of Enchantment: "The City of **Lost Children** (Jeunet and Caro, 1995), Wed, 3:10. "Radical Light: Alternative Film and Video in the San Francisco Bay Area." "Different Tongues: Film in Dialogue With Music, Literature, and Dance," Wed, 7:30. "Preserving the Avant-Garde at PFA," Sun, 3. "Behind the Scenes: The Art and Craft of Cinema: Patricia Woodbridge on Art Direction." "Lecture by Patricia Woodbridge" followed by **I Am Legend** (Lawrence, 2007), Thurs, 7; **Shutter Island** (Scorsese, 2010), Sun, 5:30. "Under the Skin: The Films of Claire Denis." **Beau travail** (Denis, 1999), Fri, 7; **Trouble Every Day** (Denis, 2001), Fri, 8:30; **Wings of Desire** (Wenders, 1988), Sat, 8:30. "Afterimage: Filmmakers and Critics in Conversation: Patricio Guzmán with Jorge Ruffinelli." **Salvador Allende** (Guzmán, 2004), Sat, 6:30.

PARAMOUNT 2025 Broadway, Oakl; 1-800-745-3000, www.ticketmaster.com. \$5. **Pillow Talk** (Gordon, 1959), Fri, 8.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. **The Mystery**

of **Kaspar Hauser** (Herzog, 1974), Wed, 2, 7, 9:20. **Kaboom** (Araki, 2010), Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). **Black Swan** (Aronofsky, 2010), Sun-Mon, 7, 9:20 (also Sun, 2, 4:15). **The Housemaid** (Im, 2010), April 5-6, 7:15, 9:20 (also April 6, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com, \$5-9.75. **Queen of the Sun: What Are the Bees Telling Us?** (Siegel, 2010), Wed-Thurs, 7, 8:45. "Men and Machine Guns": **Ninja Turf** (Park, 1985), Fri, 7:30; **Miami Connection** (Park, 1987), Fri, 9:15. **Orgasm, Inc.** (Canner, 2009), April 1-7, 6:45, 8:30, 10 (no 8:30 show Sun/3; also Sat-Sun, 1:30, 3:15, and 5).

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; www.sfmoma.org, \$10. "San Francisco Cinematheque: "Radical Light: In Search of Christopher Maclaine: Man, Artist, Legend," Thurs, 7.

SAN FRANCISCO MAIN LIBRARY 100 Larkin, SF; www.sfppl.org. Free. **Bicycle Bride** (Zee, 2010), Sun, 2.

VORTEX ROOM 1082 Howard, SF; www.myspace.com/thevortexroom. \$5 donation. "Thursday Film Cult:" • **Some Girls Do** (Thomas, 1969), Thurs, 9, and **The President's Analyst** (Flicker, 1967), Thurs, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org.
\$6-8. "Human Rights Watch Film Festival." **In the Land of the Free** (Jean, 2009), Thurs, 7:30p. "Iran Beyond Censorship." **Close-Up** (Kiarostami, Fri-Sat, 7:30p. **Crimson Gold** (Panahi, 2003), Sun, 2; **White Meadows** (Rasoulouf, 2009), Sun, 4. "San Francisco Cinematheque." "Two Together One: Stanton Kaye and Jim McBride." Fri, 7; "Two Together Two," Sat. These events, \$10. "Fearless: Chinese Independent Documentaries." **Karamaz** (Xu, 2010). Sun, 1. **SFBG**

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Gearv/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF.
(650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City.
(650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina-theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts.
538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 111E Solano, Albany (F10) 464-5880

AMC Bay Street 16 5614 Shellmound, Emeryville
(510) 457-4262

California Kittredge/Shattuck, Berk. (510) 464-5980

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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EAST BAY Alameda, Alameda Theatre and Cineplex Antioch, AMC Deer Valley Stadium 16 Berkeley, Union Artists Berkeley 7 Brentwood, Rave Motion Pictures Brentwood Stadium 14 Concord, Brenden Theatres Brenden 14 Daly City, Cinemark Crossings Movies 7 Dublin, SAN JOSE Regal Cinemas Hacienda Crossings Stadium 21 & IMAX Emeryville, AMC Bay Street 16 Hayward, Cinemark Century at Hayward Livermore, Cinema West Livermore Cinemas Menlo Park, Cinema West Menlo Park Cinemas Newark, Cinemark Century CineDome 7 Oakland, Regal Cinemas Jack London Stadium 9 Orinda, Renaissance's Orinda Theatre Pittsburg, Brenden Theatres Brenden 16 Pleasant Hill, Cinemark Century 16 Richmond, Cinema 16 San Leandro, Cinemark Century Bayfair Mall 16	San Ramon, Regal Cinemas Crown Canyon Stadium 6 Union City, Cinemark Century Union City 25 Walnut Creek, Cinemark Century Downtown Walnut Creek 14 PENINSULA Redwood City, Cinemark Century 20 Downtown San Bruno, Cinemark Century @ Tanforan San Mateo, Cinemark Century 12 Downtown SAN JOSE Campos, CineLux Plaza Theatre Cupertino, AMC Cupertino Square 16 Los Gatos, Camerra Cinemas Los Gatos Milpitas, Cinemark Century 20 Great Mall Morgan Hill, Cinema West Morgan Hill Stadium 11 Men, View, Cinemark Century Cinemas 16 San Jose, West Wind Capitol 6 Drive-In San Jose, AMC Saratoga 14 San Jose, Cinemark Century 20 Oakridge San Jose, Camerra Cinemas Camerra 12 San Jose, Cinemark Century @ Santana Row San Jose, AMC Eastside Mall 16	Santa Clara, AMC Mercado 20 Willow Glen, CineLux Almaden Cinema MARIN Carle Madrid, Cinemark Century Cinema Fairfax, Fairfax 5 Theatres Novato, Cinemark Century Rowland Plaza San Rafael, Cinemark Century Regency NORTH COUNTIES Emeryville, Edwards Fairfield Stadium 16 Lakewood, Cinema 5 Napa, Cinemark Century CineDome 8 Petaluma, Cinema West Bayview Cinemas Rohnert Park, Reading Cinemas Rohnert Park 16 Santa Rosa, Airport Cinema Santa Rosa, Roxy Stadium 14 Sebastopol, Sebastopol Cinema 9 Sonoma, Cinema West Sonoma Cinema 9 Sonoma, Brenden Theatres 16 Vallejo, Cinemark Century 14			
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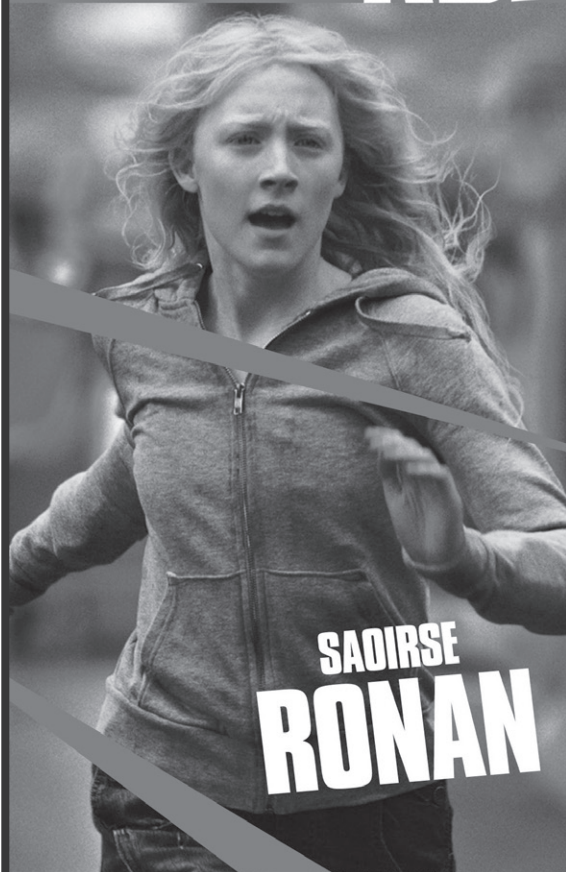
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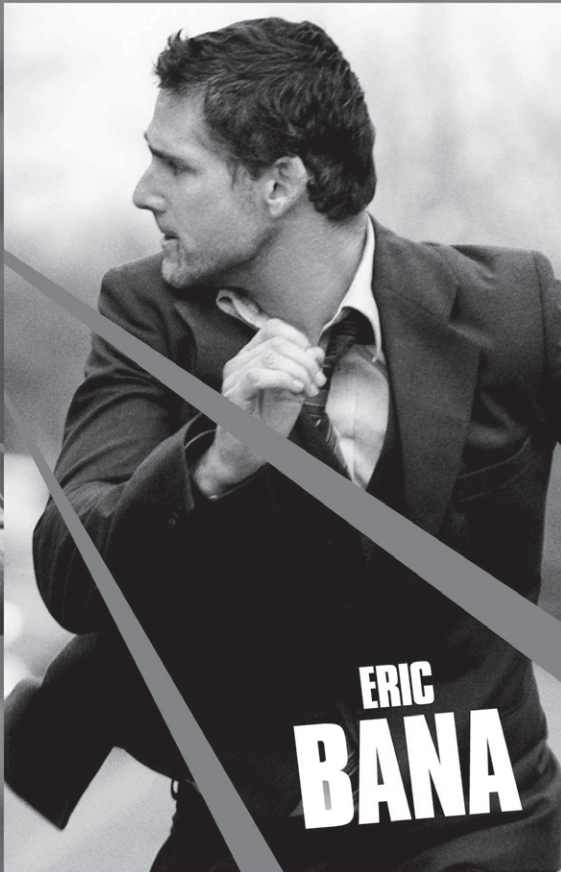
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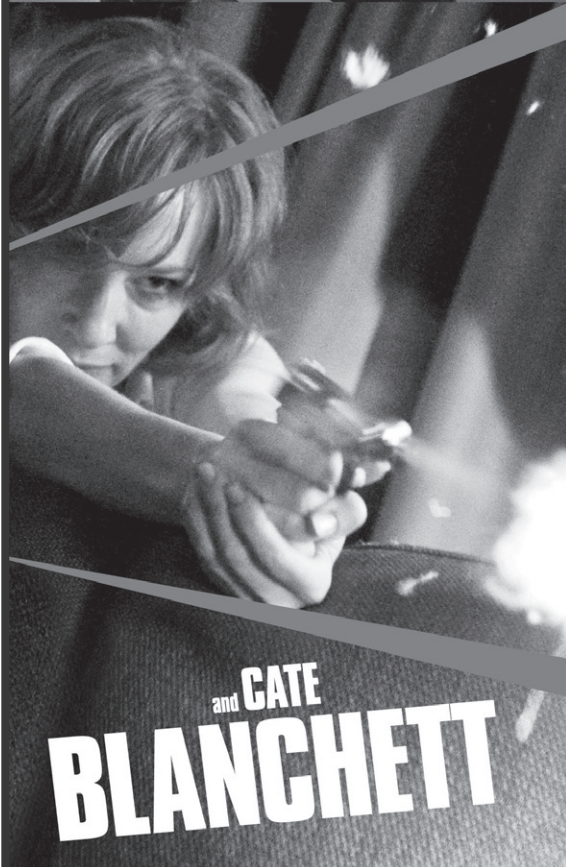
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This film is rated PG-13. Theatre is overbooked to ensure a full house. Passes received through this promotion do not guarantee admission and must be surrendered upon demand. Seating is on a first come, first served basis. EXCEPT FOR MEMBERS OF THE REVIEWING PRESS. No one will be admitted without a ticket or after the screening begins. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Focus Features, SF Bay Guardian, Isotope, Terry Hines & Associates and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost; delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors their employees and family members and their agencies are not eligible. NO PHONE CALLS!

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> legal notices

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. 449264. The following person is doing business as **American International Mortgageors/dba/Title America Search Company**, 1524 1st Ave #403 Oakland, CA 94606. John M. Brooks, Robert J. Pittman Jr, 1524 1st Ave #403 Oakland, CA 94606. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 10/18/04. Signed John M. Brooks. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on March 16, 2011. **#113331, March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0333659-00 The follow-ing person is doing business as **Lazarus House Healing by Faith Ministry**, 5 Cam-eron Way San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/28/10. Signed Stephanie Hughes. This statement was filed by Magdalena Zevallos on February 23, 2011. **#113331. March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0333814-00 The following person is doing business as **Nicole Cocci-nelle**, 656 O'Farrell St #301 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole Rob-erts. This statement was filed by Melissa Ortiz on March 1, 2011. **#1133310. March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0333902-00 The follow-ing person is doing business as **Diva Nail Lounge**, 2057 Market St San Francisco, CA 94114. This business is conducted by a cor-poration. Registrant commenced business under the above-listed fictitious business name on the date 3/1/11. Signed Linda Hoang. This statement was filed by Magda-lena Zevallos on March 3, 2011. **#1133319. March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0333982-00 The follow-ing person is doing business as **One Will Productions**, 631 Naples St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/11. Signed Gloria E Perry. This statement was filed by Mariedyne L. Argente on March 8, 2011. **#1133318. March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0333990-00 The follow-ing person is doing business as **The Viking Hairstyling**, 380 Sanchez St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/01. Signed Jane Lloyd. This statement was filed by Mariedyne L. Argente on March 8, 2011. **#113321. March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334059-00 The following person is doing business as **Legal Stream**, 3435 24th St #15 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Hibdon. This statement was filed by Maribel Jaldon on March 9, 2011. **#113320. March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334090-00 The following person is doing business as **Cafe Pescatore**, 2455 Mason St San Francisco, CA 94111. This business is conducted by limited liability company. Registrant com-menced business under the above-listed fictitious business name on the date N/A. Signed Albert Hwang. This statement was filed by Susanna Chin on March 10, 2011. **#113326. March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334092-00 The follow-ing person is doing business as **Tuscan Inn**, 2455 Mason St San Francisco, CA 94111. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Albert Hwang. This statement was filed by Alan Wong on March 10, 2011. **#113327. March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334119-00 The following person is doing business as **Lina's Rest Home**, 84 Norton St San Francisco, CA 94112. This business is conducted by a cor-poration. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Flor Bautista. This statement was filed by Magdalena Zevallos on March 11, 2011. **#113322. March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334166-00 The following person is doing business as **Aerosurreal San Francisco**, 2063 Bush St San Fran-cisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/14/11. Signed Douglas Scot Miller Jr. This statement was filed by Mariedyne L. Argente on March 14, 2011. **#113337. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334199-00 The following person is doing business as **BIO**, 75 O'Farrell St San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/15/11. Signed Sylvia Krawec. This statement was filed by Maribel Jaldon on March 15, 2011. **#113329. March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334231-00 The following person is doing business as **Chow's Garden**, 305 22nd Ave San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/11. Signed Cheung Fuk Chow. This statement was filed by Alan Wong on March 16, 2011. **#113328. March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334310-00 The following person is doing business as **Balboa Con-struction**, 2230 Ocean Ave San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Omar Hijazi. This statement was filed by Maribel Jaldon on March 21, 2011. **#113330. March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334358-00 The follow-ing person is doing business as **La Fina Estampa**, 1407 Bush St San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Veronica Shinzato. This statement was filed by Ma-ribel Jaldon on March 22, 2011. **#113336. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334378-00 The following person is doing business as **Omar Super Clean House**, 3865 Fleetwood Dr San Bru-no, CA 94066. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/19/05. Signed Dany Omar Paz. This statement was filed by Magdalena Zevallos on March 23, 2011. **#113338. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0334464-00 The follow-ing person is doing business as **La Fusion**, 475 Pine St San Francisco, CA 94104. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/11. Signed Jose E Bonilla. This statement was filed by Karen J. Hong Yee on March 28, 2011. **#113339. March 30, April 6, 13 and 20, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **March 10, 2011**. To Whom It May Concern: The name of the applicant is: **American Airlines Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: San Francisco International Airport Terminal 2 SP D2 205 San Francis-co, CA 94128-3161. Type of License Applied for: **51 ñ CLUB. Publication dates: March 23, 30 and April 6, 2011 L#113333**

ORDER TO SHOW CAUSE FOR CHANGE OF GENDER CASE NUMBER: CPF-11-511136. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllis-ter St. San Francisco, CA 94102. PETITION OF Paige V. Ramiro for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner Paige V. Ramiro filed a petition with this court for a decree changing petitioner's name to: Petitioner has also filed a petition for a decree changing petitioneris gender from male to female. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: May 17, 2011. Time: 9:00 AM room-514. Signed by Ellen Chaitin, Judge of the Superior Court on March 8, 2011. Endorsed Filed, San Francisco County Superior Court of California on March 8, 2011 by Param Natt, Deputy Clerk. **Publication dates: March 23, 30, April 6 and 13, 2011. L#113325**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Pres-ent Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 26, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on March 7, 2011. Endorsed Filed San Francisco County Superior Court on March 7, 2011 by Carolyn Balistreri, Deputy Clerk. **Publication dates: March 9, 16, 23 and 30, 2011. L#113312**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547585. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jose Rafael Quevedo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jose Rafael Quevedo** filed a petition with this court for a decree changing names as fol-lows: Present Name: Jose Rafael Quevedo Proposed Name: **Joseph Rafael Quevedo** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 17, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on March 14, 2011. Endorsed Filed San Francisco County Su-perior Court on March 14, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: March 16, 23, 30 and April 6, 2011. L#113323**

SUMMONS CASE NUMBER: DR100684, NOTICE TO DEFENDANT: **William Ives and Lois Ives** YOU ARE BEING SUED BY PLAINTIFF: **Robert Averill**. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts' Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The Cali-fornia Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Humboldt Superior Court 825 Fifth St Eu-reka, CA 95501** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Douglas D. Kaber, 730 7th St Ste E, Eureka, CA 95501**. Date: August 10, 2010. by, Joel B., Deputy. **Publishing dates: March 23, 30, April 6 and 13 2011. L#113332**

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SEEKS ONE SPECIAL GUY

Attractive female, 47, 5'6", N/S, dark skinned Puerto rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. **✆336995**

EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. **✆332832**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **✆851838**

LET'S CELEBRATE LIFE!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. **✆298476**

SEEKING A FRIEND

Hispanic American lady, 64, attractive, educated and stable seeking Irish Catholic gentleman, 75+, with education, for friendship. **✆861416**

LOOKING FOR A SPRING THING

Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR. SF Bay area. **✆337699**

I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. **✆329702**

SEEKS THE RIGHT ONE!

SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. **✆331622**

YOU WON'T BE SORRY!

SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. **✆331628**

READY TO TAKE A CHANCE!

Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! **✆331630**

TENNIS ANYONE?

Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. **✆331632**

ISO GENUINE PERSON

Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker, a genuine person, with good heart, who is honest. **✆331680**

NATIVE

AMERICAN ISO SAME

Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. **✆331681**

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. **✆332829**

LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. **✆332833**

YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. **✆332834**

EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. **✆332835**

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. **✆332973**

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. **✆332975**

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. **✆332976**

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. **✆332978**

SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. **✆336110**

LOVE IN THE AFTERNOON

WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. **✆336284**

> men seeking women

ISO GOOD WOMAN

SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. **✆336749**

A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. **✆329843**

CASUAL RELATIONSHIP

SBM, 34, N/S, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. **✆329799**

VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. **✆331440**

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. **✆331626**

VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. **✆333345**

TIRED OF SOAP OPERAS?

Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. **✆334056**

LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. **✆334401**

LET'S MEET AND TALK

SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! **✆334467**

SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. **✆334892**

SEEKING MISS RIGHT

Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. **✆336939**

LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. **✆331623**

SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. **✆331624**

SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. **✆331627**

BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. **✆331629**

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. **✆332828**

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, travelling, exercise, leading to possible LTR. **✆332831**

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, travelling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. **✆332974**

LET'S MEET SOON!

Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. **✆334348**

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LET'S MEET SOON!

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. **✆335231**

SEEKS A KIND WOMAN

DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. **✆336412**

LET'S ENJOY LIFE!

Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. **✆336765**

> men seeking men

BI MALE SEEKS SAME

Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. **✆322889**

>three's company

SHARE HER I'M HUGE!

Mature white male , 5'11", 165lbs, discreet,very reliable, not pushy, well endowed swinger, seeks couples to fulfill fantasies, larg BBW encouraged, host or travel, flexible schedule. Female leave message in my box, no single males please. **✆337120**

LOAN ME YOUR WIFE

Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and Bi. I also like dominant women. **✆232423**

> tv/ts

LET'S HOOK UP!

Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. **✆335082**

> friends/activities

SCRABLE

PARTNER NEEDED

"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . **✆337056**

> kinksters

EROTIC COMPUTER

Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. **✆802472**

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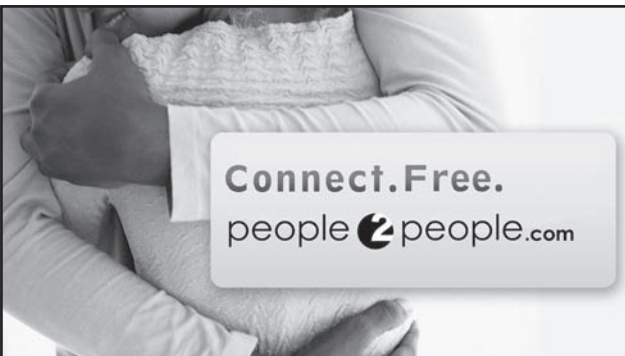
Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. **✆333986**

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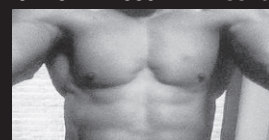
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